



MASTER OF ART AND DESIGN FOR THE PUBLIC SPACE

**SUSTAINABLE PRACTICES
FOR THE URBAN LANDSCAPES**

A Case Study of Praça dos Poveiros in the City of Porto

A THESIS BY
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RESUMO

Esta pesquisa é um estudo empírico sobre a importância das práticas sustentáveis num espaço urbano, usando como exemplo a Praça dos Poveiros, no Porto. O tema é baseado na importância das abordagens participativas para o desenvolvimento urbano que visam o envolvimento da comunidade e sustentabilidade social em bairros urbanos.

Em boa verdade, o conceito de sustentabilidade tem-se tornado um dos maiores temas universais, e inevitáveis no nossos tempos. Embora o conceito tenha sido introduzido primeiramente para responder a preocupações ambientais, é de ter em conta que a sustentabilidade é também um desafio social. Este estudo examina, principalmente, a criação, a lógica e os principais aspectos da teoria da sustentabilidade na vida social.

A questão principal é: que procedimentos e práticas sociais artísticas contribuem para a compreensão dos espaços sejam pelo ambiente ao redor como um projeto viável para o seu desenvolvimento e coesão social?

Este projeto para a Praça dos Poveiros foi uma experiência interessante em que os habitantes se envolveram diretamente na sustentabilidade, com o fim de aprender mais sobre como viver e como desenvolver práticas sustentáveis, e como uma parte ativa em projetos de arte que promovam o comportamento sustentável.

Promover um comportamento sustentável em espaços públicos e atrair a atenção das pessoas são essenciais para atingir a sustentabilidade desejada. Este projeto procurou uma percepção do que é preciso para influenciar as pessoas a mudarem os seus hábitos, e também como estarem informadas sobre a importância que a sustentabilidade tem no espaços públicos.

O objetivo principal deste projeto é sensibilizar e promover a aprendizagem em como viver sustentavelmente, através do diálogo social, e promover também a implementação de intervenções públicas de arte. A análise foi feita com base em questionários, entrevistas, observação dos participantes e levantamento de notas na Praça dos Poveiros. Nesta pesquisa estão incluídos os levantamento de dados (todas as entrevistas foram gravadas) e experiências. Os resultados foram profundamente analisados, baseados na metodologia de pesquisa.

Palavras-chave: *espaço público urbano, práticas sustentáveis de arte, consciência social, engajamento da*

ABSTRACT

This research is an empirical study on the importance of sustainable practices in public urban spaces, in this case at Praça dos Poveiros in Porto.

The subject is based on the importance of participatory approaches to urban development that aim at community engagement and social sustainability in urban neighbourhoods.

The concept of sustainability has indeed become one of the most ubiquitous, and inevitable concepts of our times. Although the concept was firstly introduced in answer to environmental concerns, moving towards sustainability is also a social challenge. This research examines the establishment, logic, and major aspects of theory of sustainability, primarily in social life.

The main research question is: how sustainable art practices contribute to the understanding of public spaces by its surroundings and help with place development and social cohesion?

The project for Praça dos Poveiros was an interesting experiment in which the inhabitants were involved in sustainability. It encompassed a broad spectrum of issues, from learning more about sustainable living and the way of developing sustainable practices, to taking an active part in art projects to promote sustainable behaviour.

Promoting sustainable behavior in public spaces and attracting the attention of people is an essential matter in achieving sustainability. This project have developed an understanding of what it takes to make people change their habits, and also how to make people actively aware of the role that sustainability plays in public spaces.

The main objective of this project is to promote awareness and education of sustainable living through social dialogue, and the implementation of public art interventions.

Based on the observational results and the critical literature, the active physical and social use of space to create it for sustainable living which concerns feeling of involvement and a sense of belonging.

Interviews and questionnaires, participant observation and survey field notes that were conducted in Praça dos Poveiros, were used to gather data.

This research is included in the data collection (all interviews were recorded) and analysis.

The results were further analysed based on the research methodology.

Key words: *public urban space, sustainable art practices, social consciousness, community engagement*

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CHAPTER 1

INTRODUCTION

The interaction between humans, things and physical environments affects the environmental and social impact of ordinary everyday life activities. Natural resources are provided by the Earth and are the basis for our life, there is also a limit to the level at which other natural resources renew themselves. Due to the growth in the human population, consumption of these resources is causing severe damage. The keyword here is sustainable.

In order to find a solution, first the problem should be understandable.

In the city of Porto, we encounter not just environmental issues, such as automobile exhaust fumes, industrial smog or water pollution, which are mainly located and noticeable in the more dense and old urban areas, and many public spaces have long been neglected. Also, the areas of a community are declining and needs to be revitalized, some of them concern child neglect, crime, drug use, environmental contamination, health disparities, inequality, poverty, and many others. This is the main reason, why we need a model of sustainable living, urban retrofitting, creating different sorts of spaces and uses out of places that are already there.

Many initiatives and urban acts, at a regional and local scale, already confront many difficulties of changing the present economic, cultural and social models of urban structure.

Unfortunately, cities' governments and different kind of local organizations seem to be spending more time making law and plans than acting, and these changes have no noticeable effect on society. Actually, it is imperative to promote sustainable living, educational and pro-ecological activities in our public spaces. As stated by Bertrand Piccard:

In the 21st century, I think the heroes will be the people who will improve the quality of life, fight poverty and introduce more sustainability. (Piccard, 2014:7)¹

¹ Robertson, Margaret (2014) *Sustainability Principles and Practice*, Routledge, London.p7

And so, I started with just simple experiments in public spaces to raise awareness about sustainability issues and encourage environmentally-responsible behaviors in everyday life.

The aim of this thesis is to clarify the meaning of sustainability by aiming the underlying causes of sustainability issues - urban social sustainability, in referring to the interrelationship between the natural environment and human society as a whole. Accordingly, the objective is to explore the practical meanings of urban social sustainability.

This research is based on an interest in urban sustainability approaches through urban art interventions that focus on the inhabitants and social sustainability in the effort to develop livable and socially sustainable public spaces. For such an approach the needs and abilities of the people have to be engaged on a small scale and local basis.

Particularly in poorer or neglected neighbourhoods, there is the need for comfortable urban public spaces, community spaces and for a public area where people gather, meet, experience a sense of belonging and interact.

This thesis and research project focuses on open public space in Porto as well as the creation and use of public spaces in local art projects. In these projects, inhabitants get involved in the creation of urban interventions and in processes of creating sustainable square and build stronger, broader social connections in everyday life. Creating sustainable public space can be defined as the (physical and social) purpose of space to make it a home, creating a sense of belonging to a place.

When working in urban public spaces and aiming at awareness-raising and participatory approach to it, we need to know why people get involved in community, what we want to convey them directly and why they want to abstain from it.

Therefore, the major aim of this research project is to find out about the benefits the people gain from such art projects in public space that motivate them towards sustainability, help to encourage sustainable behaviour and engage in public life.

These benefits and progress can be observed directly as well as they can be interpreted from the meanings sustainable art projects have for the inhabitants.

The objective is to experiment the meanings and the perceptions of those art projects for the inhabitants, random people, and surrounding neighbours and to what extent they relate to the concept of sustainability.

In a major project, I interviewed some of the inhabitants, artists and random people to find out how they are considering cultural, social and environmental sustainability in their life, daily activities that they do at home, talking about 'building a more sustainable future'.

The aim of my research project is to help people to understand sustainability through an open discussion in public space, to inform community of how these artistic interventions deals with sustainability, to inspire everyone to consider how sustainability relates to their daily life, and potentially to collaborate and share experiences in the public space.

One result is that public space, such as Praça dos Poveiros, will become increasingly important. To put it simply, living closer together lead to increased quality of life with robust and healthy public realm.

1.1 Research Questions

The research question is as follows: How can art, be a better catalyst to raise awareness of sustainability issues? How does community engagement contribute to enhancing the quality of life at Praça dos Poveiros?

1.2 Aims and objectives

Sustainability, is better seen as a measure of the relationship between the community as learners and their environments, rather than an externally designed goal to be achieved.
(Sriskandarajah, 1991)²

The aim of the research project is to investigate the relationship between Praça dos Poveiros in Porto and the surrounding community and to establish how community involvement is particularly important for creating sustainability. Sustainable art project is aimed to further develop their understanding of the concept of sustainability.

In my research project, I tried to use a concept of sustainability in Praça dos Poveiros. This public space is situated in the fast-growing neighborhood, Bonfim, in the second-largest city in Portugal, Porto. At the same time, I tried to identify a sense of community. The feeling of connection and belonging to the place builds a strong sense of community. The cooperation with this community in Praça dos Poveiros was very significant, to promote sustainable thinking. We must be thinking about whether major developments and changes are necessary, and the way that meets the needs of present and future generations in this place. Not enough attention is being paid to that type of public space, as Praça dos Poveiros, close to where people live and work, to small-scale areas in cities and to their benefits to people. It is essential to improve the quality of life in public spaces, such as Praça dos Poveiros in the context of growing globalization, demographical and environmental changes.

² Van der Ryn, Sim (2008) *Sustainable Communities: A New Design Synthesis for Cities, Suburbs and Towns*, New Catalyst Books, Pennington.p.37

At first, in a more general context, I aim to understand and satisfy the needs of the inhabitants, improve the quality of their life in location, try to find the sustainable solution and make changes, which are meant to create favourable conditions for the proper social interaction. The second objective is to analyse the location itself, and, after a detailed inquiry of the space, underline the problem of spatial conditions of this particular square. The third objective is to explore the specific needs of location, to promote sustainability and ecologically sustainable development through public art. The fourth and final objective is to use art to connect people to public space, engaging with local community.

However, to achieve this, we need to create a social consciousness about sustainability and its importance of this case.

CHAPTER 2

LITERATURE REVIEW

2.1 Definition of Sustainability and Sustainable Practices

Sustainability comes from Latin *sustinere* (*tenere*, to hold). The term *sustain* means “to maintain”, “to support”, or “to endure”. The concept of sustainability is a broad approach based on the period when environmental problems caused by various human activities were calling for determined action and serious solutions. The concept found its roots in the United Nations’ 1987 Brundtland Commission Report “Our Common Future” and even before that in the 1980’s World Conservation Strategy. According to the World Commission on Environment and Development “sustainable development is development that meets the needs of the present without compromising the ability of future generations to meet their own needs.” (Brundtland Commission of the United Nations, 1987)

From the ‘clear’ ecologically based term in the 1970s and within the World Conservation Strategy, it has been developed into a more complex socio-economic approach. According to the Brundtland Report of the World Commission on Environment and Development, the definition is as follows: “...development that meets the needs of the present without compromising the ability of future generations to meet their own needs.” (WCED, 1987:43)

In essence, sustainable development is a process of change in which the exploitation of resources, the direction of investments, the orientation of technological development and institutional change are all in harmony and enhance both current and future potential to meet human needs and aspirations. (WCED, 1987:46)³

³ Jenks, Mike (2003) *Compact Cities. Sustainable Urban Forms for Developing Countries*, Kluwer Academic Publishers, Berlin.p.46

The aspect of "development", as part of the Brundtland Report must be clearly distinguished from "growth", which also is not recognized as in the concept as such. Due to the aspect which has a particular focus on getting "better" rather than getting "bigger". The basic concept was to have a "qualitative concept incorporating ideas about improvement and progress and including cultural, social and economic dimensions." (Abrahamson, 1997:31)

Yet some other sources have not confirmed the Brundtland definition, explaining that this definition is too vague to use and also that it is more inspirational than practical. Therefore the Brundtland definition is too flawed to use, arguing against it, the fact that sustainable development is a solution, but not the problem to solve. (Strong, 2000: 120-123)

The following major characteristics of this paradigm, may be helpful to understand the meaning of the concept of sustainability,

Sustainable development is people-centered in that it aims to improve the quality of human life and it is conservation-based in that it is conditioned by the need to respect nature's ability to provide resources and life-support services. In this perspective, sustainable development means improving the quality of human life while living within the carrying capacity of supporting ecosystems. (Lütteken and Hagedorn, 1999:299)⁴

"Sustainable development is a normative concept that embodies standards of judgement and behavior to be respected as the human community 'the society' seeks to satisfy its needs of survival and well-being." Abrahamson (1997)

In accordance with the wording of „people-centered concept being conservation-based" Abrahamson, there should be a very close interaction among them.

Costanza (1992), who has defined more concretely defined sustainability as follows:

Sustainability is a relationship between dynamic human economic systems and dynamic, but slower, ecological systems, in which: human life can develop indefinitely; human individuals can flourish; human culture can develop and effects of human activities remain within bounds so as not to destroy the diversity, complexity and functioning of the ecological life-support system. Costanza (1992), quoted in Abrahamson (1997:31)⁵

Concerning what Barbier said, "maximize simultaneously the biological system goals (genetic diversity, resistance, biological productivity), economic system goals (satisfaction of basic needs, enhancement of equity, increasing useful goods and services) and social system goals (cultural diversity, institutional sustainability, social justice, participation)" Barbier (1987), quoted in Abrahamson (1997:31).

The general idea here is to attempt to balance between three interdependent systems, maintaining the current social and natural capital structure and at the same time improve the quality of human life. In other words, it is essential to harmonize the needs and interests of these three systems and to avoid antagonism between them. (Robinson and Tinker, 1995:19) The term 'sustainability' becomes more and more interdisciplinary while, at the same time, more extensive and enters the new sphere of properly functioning human being. This also applies to urban design to create vibrant public spaces. The following terms: sustainable, eco, green, responsible, begin to appear in all areas and contexts. At the same time, referring specifically to the sustainable development process and its impact.

Nowadays those terms are being used more in the sense of human sustainability on planet Earth, and this has resulted in a wider definition of sustainability as a part of the concept of sustainable development.

However, the innovativeness of projects does not relate only to the function of public space and some of its component parts, but also to the form of the relationship between environments. Contemporary design practice provides for new solutions and begins to develop. In the progress of human civilization, both the positive and negative consequences have an impact on our perception of the world. A raised awareness of changes causes increasingly emphasis on the use of new technologies, materials and forms. (Rojek-Adamek, Gawron, 2011:12-13)

⁴ Wheeler, Stephen (2004) *Planning for Sustainability: Creating Livable, Equitable and Ecological Communities*, Routledge, New York.p.299

⁵ Abrahamson, K. V. *Paradigms of sustainability in Sorlin, Sverker (ed.) (1997) The road towards sustainability: A historical perspective*, The Baltic University programme, Uppsalla.p.31

The definition of sustainable practices relate to the way that's resources are used appropriately, in a responsible way. In everyday lives, it could mean to be more energy efficient, using energy efficient features, non-toxic and recycled/salvaged materials. In short to use resources, such as energy, water, air, food, and raw materials, in a more responsible way, at every step in daily life. An everyday practices can help fast growing cities to be able to support life well into the future. Sustainable practices, also include primary goals in nine areas, namely green building, clean energy, transportation, climate protection, sustainable operations, waste reduction and recycling, environmentally preferable purchasing, sustainable foodservice and sustainable water systems. (Robertson, 2014:59-66)

2.2 Brief History of the Development of Sustainability in the Portugal

*Not everything that
can be counted counts,
and
not everything that counts
can be counted.*
-Albert Einstein⁶

As mentioned before, the definition of sustainability has been constantly evolving since the beginning of the 21st century.

The sustainable development goals were prepared in connection with economical, environmental, social and institutional indicators in Portugal.

Lately, in 2007, the national SDI was updated in a new edition. Updated document includes Portuguese Sustainable Development strategy objectives and goals, a renewed methodological approach and definitions, a plan on improving the previous situation of sustainability, with a view to the future.

⁶ <http://www.slideshare.net/promateria/human-cities-designing-sustainable-public-spaces-a-de-herde>

A national survey was performed in 2007, where the public has been consulted to collect information on the sustainability practices and to evaluate the environmental.

The questionnaire was carried out in seven Portuguese regions (Alentejo, Algarve, Centro, Lisboa e Vale do Tejo, Norte, Açores and Madeira.) The local governments in Portuguese cities and the general public were most frequently identified as respondents. All Portuguese regions gave usable responses.

The results have highlighted the sustainability issues, which still needs many improvements in the quality of life.

The national survey pointed out the need to operations at regional and local levels. Generally it reflected irregularly organized initiatives and a poorly educated society which are usually the main cause of these needs. Sustainability system in Portugal is not already fully efficient. Most of these regions are now implementing the sustainability systems, while three of them declared their intention to do so. Those responsible for developing and managing the sustainability system are local governments and the general public, thus a good cooperation and interactions between them is very significant. The Portuguese regional initiatives should include broad social participation in their processes from the early stages of the projects, using different, active participation techniques, to raise the issues of the main sustainable dimensions such as environmental, economic, social. (Ramos, 2011:4-22)

This research project looks at the use of questionnaires to collect information on sustainable practices in Porto and may raise awareness of sustainability issues.

2.3 Definitions of Urban Landscapes

According to a great landscape architect of the 20th century, Lawrence Halprin:

We have emerged from nature and we are her children...thus we maintain a kind of typical Love-Hate relationship with her- like a teen-age child we need the security of her warmth, the stability of her as a source and at another moment we want to be free and on our own and left loose of her disciplines. At times we have courted her, at times defied her—mostly taken her for granted as the stable source which would forever

nurture us and keep us going. That seems finally not to be inevitable...we have begun (I hope deeply enough) to finally realize that this root source is in fact in jeopardy and that by our actions we are permanently destroying her. (Halprin, 1972:322)⁷

Halprin in his book “Notebooks 1959 to 1971,” explains our relationship with the natural environment and our impact on the environment as humans. Nature had stepped in urban landscape, in these two the sphere is intertwined: various ideals of beauty in landscape were developed and changed over the past century. L.Andersson in:book *Landscapes + 100 words to inhabit it* Daniela Colafranceschi (2007:27)

The importance of urban nature for citizens is growing for both the sustainable of the city and the needs and desires of the people themselves. What is important is actually the presence of nature in urban contexts which contributes to the quality of life in our increasingly urbanized society in many ways. Ulrich (1981:35)

“The most important thing about designing is to generate creativity in others, and to be inclusive – to include the needs and experiences of people interacting with the environment, and to let them be part of its creation.” Halprin (1972:312)

“And we finally get to a consensus, where you get a sense of what really ought to be done, and then they give it to me and then I draw it. I mean draw it in the philosophical sense.” Halprin (1972:285)

“Then I sit down, work at it, because now I have a convincing feeling about what that place wants to be, you see? And it’s not just me. Me and my talent comes in taking that consensus and then making something wonderful out of it - a work of art.” Halprin (1972:276)

Urban landscapes can be perceived both as a series of structures and buildings, more or less organized by human action, and somehow as a panorama of social, cultural and environmental issues framing our past, present and future.

⁷ Halprin, Lawrence (1972) *Lawrence Halprin Notebooks 1959-1971*, The MIT Press, Cambridge.p.322

Seen in this way, '...the conurbation becomes one huge archaeological site as the city reveals its inner self through a continuous process of urban renewal and revitalization in which the very innards of the landscape are exposed and delayed like a vast anatomical dissection.' McCormick (1998:61)

“The essential purpose of design is to create possibilities for events to happen. The limited quality of perfection in design is that it is then fixed. No more can happen. It is ended. Anything added or subtracted from a perfect design demeans it or lessens it's impact. On the other hand, an imperfect design accepts change and is enhanced by it. By imperfect, I mean 'incomplete'. Incompletion allows for additions and subtractions which enables a person to feel a part of it.” Halprin (1972:81)

The challenge for urban landscape designers and artists is not only act on their own fronts but to attend to the problems of projects and make visible the essential social and cultural forces which ultimately determine the project form and meaning. Through art, therefore, the urban landscape as it looks nowadays can be compared directly with what it looked like in the past, thus providing a new context in which both historical and contemporary.

Creating health, well-being and sustainable life in urban landscapes, needs to be a continuous process, through a study of the people who live it, and meet their needs. (Lalli, 1992:285).

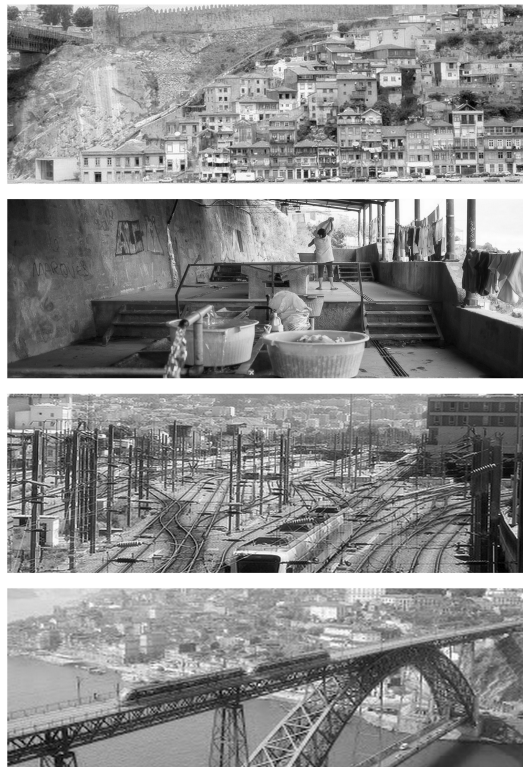


FIG.1 - Urban Landscapes in Porto, 2015

The same applies with regard to the urban landscapes, the uniqueness and diversity of urban landscapes becomes visible. Understanding the city is more helpful in putting the diversity of urban landscapes into perspective. Encountering urban landscapes means encountering a space with a specific culture, history, specific representations, and a materiality. Urban landscapes are somehow the relationship of aesthetics, images, and material design (Frers, Meier, 2012:3).

2.4 Sustainable Design

In 1971, the designer Victor Papanek published his book *Design for the Real World: Human, Ecology and Social Change*, where he raised the issue of sustainable design which, at that time, nobody has ever heard of. We could say, in this context, he was a very impressive author, who draws from a apparently bottomless well of eco-friendly design ideas. Even if this book has become a bit out-dated since its publication 40 years ago, most of the information contained in it is still relevant today. Having read some of more recent books about ecological design such as *Ecological Design* by Sim Van de Ryn and *Design for sustainability* by William McDonough, as we can see some contexts that had not yet been mentioned in their books, which were previously mentioned by Papanek. Papanek prefigured many great ideas the lease and use principle, which makes much more sense in a rapidly changing world than does the buy and own, which means to use ecological design, defined by Sim Van der Ryn (2008:18) "any form of design that minimizes environmentally destructive impacts by integrating itself with living processes".⁸

According to Papanek (1971) „The only important thing about design is how it relates to people”. Much attention in his book is paid to human being and people's quality of life. We can notice the widely supported emphasis on the social aspects.

In the correspondence between project activity and the concept of sustainable development has been created the term of sustainable design.

Sustainable design is combined with such issues as environmental protection and social responsibility. This is a philosophy of design which is based on natural environment, human life, and result of human activities, all of them based on the symbiosis concepts. Reducing our impact on the environment as a human is an expression of sustainable design. The impacts of technologies on environment, the use of renewable resources, including hydropower, biomass, energy saving, waste handling and properly organized transport are, certainly, not without significance. Furthermore, one direction is to promote an idea of design for disassembly.

⁸Van der Ryn, Sim (2008) *Sustainable Communities: A New Design Synthesis for Cities, Suburbs and Towns*, New Catalyst Books, Pennington.p.18

The development of sustainable design is thus a response to the social and economic changes, understanding of humanity's progress and creating new values.

Publicize these practices can be regarded as a respond to the destruction of our ecosystems, the loss of biodiversity and cultural unification.

2.5 Design for Social Sustainability

Over the centuries, only one, and short period of time contributed to layout patterns and spatial forms, which changed the structure of the city. New design rules of the modernist cities by Le Corbusier, the Swiss-French architect, designer, and urban planner, will forever be known as a symbol of Modernism. The man who changed the face of architecture, according to Jane Jacobs:

"Le Corbusier's Utopia was a condition of what he called maximum liberty, by which he seems to have meant not liberty to do anything much, but liberty from ordinary responsibility. . . . Nobody was going to have to struggle with plans of his own" Jacobs (1992: 22).⁹

These new principles, have been promoted in the beginning of the 1920s, and then he suggested replacing the majority of our urban heritage of today's inner city areas, using free-standing towers and slabs. Over the decades 1950-70, it was time when the cities realized that „The evil that Le Corbusier did lives after him" Hall (1990:220). People such as Kevin Lynch, Jane Jacobs, Christopher Alexander and many others started to make people aware what the 'good city' is. They considered about social, environmental, and spatial properties, which really do create a firm basis for the future of cities. It allowed people to become more aware of the damage that had been done not only to the city but also to citizens. Thwaites, Porta (2007)

This explains and helps to understand the importance of sustainable urban design with a specific focus on social sustainability.

⁹ Jacobs, Jane (1992) *The Death and Life of Great American Cities*, Vintage, New York.p.22

This also explains and helps to understand the importance of sustainable urban design with a specific focus on social sustainability, which plays an important role in local communities, in public spaces and urban development, for sustainable living.

By contrast, here, I would like to quote the perfect example, one of the urban, regeneration project and adaptive reuse namely, an urban promenade for the 21st century, The High Line in New York City, also called New York's "Park in the Sky". One of the reasons why they created The High Line, was the dramatic transformations of contemporary city and society in terms of its social, physical, and economic aspects. New York is a perfect example of city which is appropriating old industrial spaces as destinations for various activities, cultural or touristic purposes. Both aspects of urban transformation can be understood as a result of the change from a production to a service economy in the United States. Warren (2014:55)

The High Line is a happy exception, that rare New York situation in which a wonderful idea was not only realized but turned out better than anyone had imagined. (Goldberger, 2011:12)¹⁰

The High Line has become a tourist-clogged catwalk and a catalyst for some of the most rapid gentrification in the city's history....But the problem isn't just the crowds. It's that the park, which will eventually snake through more than 20 blocks, is destroying neighborhoods as it grows. (Moss, 2012:4)¹¹

According to the critic and activist Jane Jacobs, who involved the ideas, in her book *,The Death and Life of Great American Cities'*, as a young mother living in New York in post-war times. At that time, big American cities were in state of crisis. The concept of sustainable public spaces and the sentimentalization of nature was created. (Jacob, 1961:79-98)

¹⁰Goldberger, Paul (2011) *Miracle Above Manhattan*, National Geographic, April 2011.p.12

¹¹Moss, Jeremiah (2012) *Disney World on the Hudson*, New York Times 21 Aug. 2012.p.4

High Line fulfils several criteria. Based on her ideals about space in her mentioned book, the park was founded and supported by the initiative of residents and members of neighbourhoods, philanthropists and the public, and many others such as politicians, business owners, etc. This bottom-up process was called by Jacob as „participatory planning", and she recognized it as an „essential precursor of democratic urban space".

Moreover, the High Line has been described by an architecture critic, Paul Goldberger, as „one of the most innovative and inviting public spaces in New York City and perhaps the entire country.

The High Line is example of a successful „best practice" and a great suburban space, for an urban public, and somehow creates a new chapter of urban space and is aimed to this very specific part of a community who have time for leisure as well as the financial means enjoy such spaces. The High Line is the best example for being a well-designed and well-maintained space, transformed from industrial railway to public promenade. This is worth emulating by local governments and communities all over the world. However, the nature which has been used at the High Line is similar to the artificially constructed and ecologically wasteful „green spaces" Warren (2014:4) that were pervasive in post-war times in United States suburbs. I quote an example of High Line, also because my research project is inspired by spaces such as this, and practices used there. In case of Praça dos Poveiros and given this noticeable imbalance of the space, practices and methods used in the High Line are essential to this research.



FIG.2 The High Line, James Corner Field Operations, Diller Scofidio + Renfro, New York City, 2009/2014

The context of urban sustainability is based on three main principles: environmental protection, promoting ecosystem and human health in urban areas, conserving natural resources, and social well-being and economic wealth of societies to the global population. Robertson (2014:153).

First of all, urban area is a space of social interactions between people within public spaces. Prominent among them are active and passive social interactions, and also spontaneous and intentional. The urban and architectural changes, in the light of sustainable design, are not only a task for urban planners, architects and designers, but also needs to be created by community.

However, the social aspects of urban space are connected with projects, which serve specific, significant educational goals and the messages it contains in, builds awareness among the general public. The projects also include informing, instructing and raising awareness among the public, which is the crux of the matter. The design rules can play an important role in the urban space, not just mean a traditional understanding of attribute utility. It can be effective and powerful medium of lifestyle changes and social progress and various elements of urban design through educational or persuasive content can complement and reinforce social interactions. Holland (2007:15)

The concept of sustainability of public space is still unrecognizable at global level. However,

examples of sustainable best practices are more common, which are more or less going in to the direction of improving the aesthetics and functions of urban spaces. The aim is primarily to improve the quality of life of local inhabitants. Some of the individual areas or cities in Europe does recognize the importance of the sustainable practices in the urban landscapes.

2.6 Public art

Definitions of public art by different authors about public art, in the past and nowadays, are varied and divided, and still being discussed. Public art has gone through three general phases with reference to the evolution of the concept, from an artistic conception in the mid-1960's through a percent policy in the early 20th century, and then to a planning system.

The definitions and forms of public art, it encompasses, are continually changing. In the past, public art represented individual artistic ideologies, in many ways, thus highly controversial. Much has changed over the years, and public art became very important in the implementation of national programs. Currently, it is the main tool for creating the future cultural prospects and helps our cities and public spaces grow.

At different historic moments, public art has shifted from representing highly individual artistic ideologies, to implementation of national programs, and more recently to becoming a principal vehicle through which designers and administrators plan the future cultural prospects and action agenda of the city.

The forms of public art, all aspects of public art, from contemporary ideas, through planning, community involvement, are no longer limited to traditional media and artefacts that necessarily occupy a physical space. Public art is increasingly present in new forms, including also sustainable public art (Goldstein, 2005:58).

Public art faces a design challenge by its very nature: how to best activate the images in its surroundings. I would like to raise the concept of “sustainability” in response to the perceived environmental absence of a city. Sustainable development, includes economical, social, and ecological aspects, and has been promoted by the United Nations since the 1980s, as stated above.

As Francisco de Pájaro (2013) states in an interview published in Junk Culture:

Rubbish is the only legal place you can make art on the street. There was a law in 2006 in Barcelona which outlawed painting on the street, suddenly all of the freedom was eliminated – all the best artists from Barcelona left. I couldn't paint on the floor, on the walls, anywhere, but I had a need to express myself, so where? Well, I started painting on rubbish, on a chair, on a mattress, little by little, I made little discoveries.¹²



FIG.3 Francisco de Pájaro, Art Is Trash, London, 2014

Francisco de Pájaro's art works in public spaces, is a good example for this research as well, how art practices in public spaces could pay people's attention on why recycling is important. This relates not only to creating a tag or a message into any place in the city the squares or streets but literacy, greenery and the art of sharing. Trying to beautify the space by using less disruptive tactics and “warm” human interventions. Many artists, such as Pajaro, are looking at the cities's public spaces as a common place to share their reflections, thoughts to express themselves, and to pass on to others, to the people, some essential ethhical issues. For instance, important environmental issues very often are present in public art works.

¹²Pajaro, Francisco (2013) *Street Artist Turning London's Rubbish Into Art*, Global Street Art 3 Sept. 2013.

2.7 Relationship between Public Art, Sustainability and Urban Design

Public art is one particular way of planning the sequence of urban design and sustainable development. It is important to understand the efficient mechanism of public art. Goldstein (2005). In book “Principles and Practices of Town and Country Planning,” Keeble (1952) says that “sustainable urban design can be described as a kind of science and art.” Urban planning includes the design of urban public spaces, defined by physical forms, such as streets, buildings, public infrastructure, etc. Furthermore, the origin of the sustainable urban planning, such as well-known, Planning for Paris was created by the end of the 19th Century, during the urban movement in America (Wheeler, 2004:120-135).

Nowadays, the arrangement of public crafts in modern, sustainable urban design such as installation, sculptures and monuments are relative to the urban planning and design. From the perspective of urban design, public art is becoming one of the most important factors in urban designing (Farr, 2007:41-43).

That is why the value of public art in urban public space is part of the whole sustainable urban planning process. Public art includes the various creations of artists, the pursuit of minority or outsider artists, and the planning process of the perspective of the future urban culture.

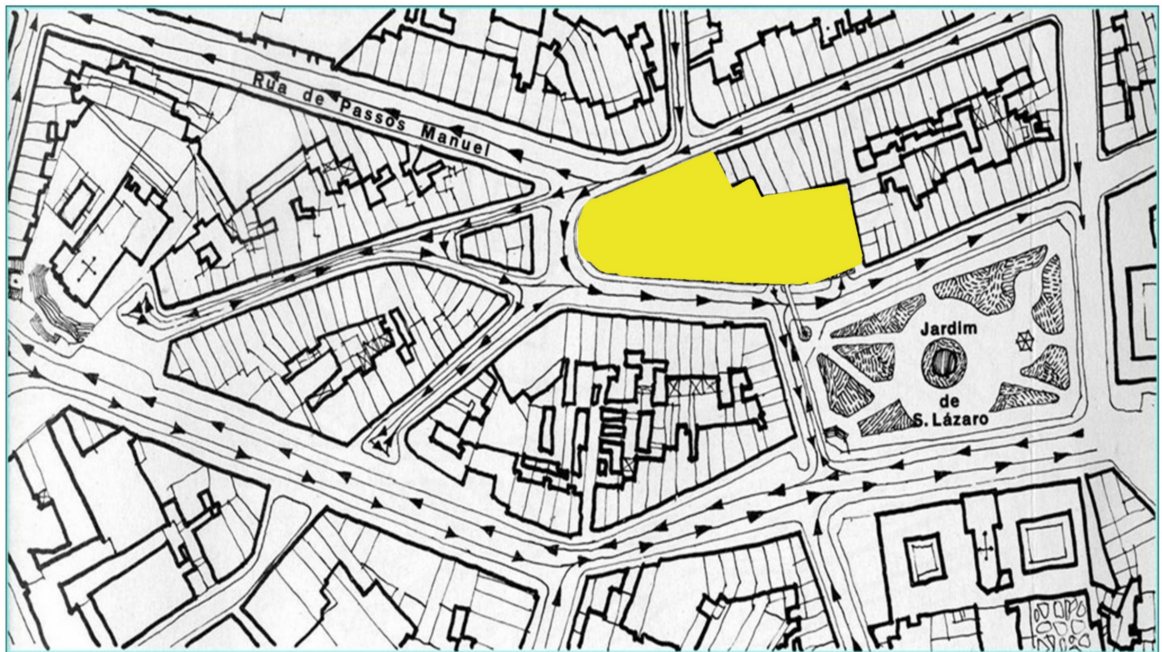
Public art leads public space to form and create their own unique character.

Series of various actions in public spaces can reach the sustainability goals of social culture, sustainable communities and provide to clear comments as well as to make judgments. In public art planning process integrates the cultural characteristics of the public spaces in a well-organised way, strengthens the city’s values and individuality, and lead to the development of urban cultures to success of sustainable development (Wheeler, 2004:183).

CHAPTER 3

RESEARCH PROJECT AND METHODOLOGY

Case Study: Urban Public Space- Praça dos Poveiros in Porto



" Cause everyone's your friend in here, I love love love when people just smile at you even if they don't know you. A selfless act. "

(Nuno 30, inhabitant from city of Porto)¹³

"The common thing is that they like to be here. Not even to drink or eat something here but to be here. To be at the square and find people and peace within and around them."

(Ana 32, artist from city of Porto)¹⁴

¹³(Appendix 1) Project '30Days of Praca dos Poveiros.p.72

¹⁴(Appendix 1) Project '30Days of Praca dos Poveiros.p.87

The objective of this chapter is to explain the research project, the strategies for case study selection including the case characteristics and descriptions, the methods of data collection and analysis as well as the study quality assessment for the methodological approach.

3.1 Case Selection and Case Description

After visiting the different public spaces in Porto in order to know the specificity of place, to identify different types of public spaces, and general approaches to public spaces in city of Porto, I have selected the case study presented below. The criteria for the case selection were that Praça dos Poveiros creates interesting visual experiences, in spite of having specific structure- underground car park below (**FIG.4**).



FIG.4 The entrance to an underground parking, Praça dos Poveiros, 2015

The square is a gathering spot of the neighbourhood and plays a huge role in fostering social life in this area, within the public realm that helps promote social interaction and a sense of community.

Unfortunately, there are no specific data available concerning the square.

The project had to show the central aspects, characteristics, and attributes of the square and the community. The project involved a very diverse group of people on the grounds of their social class, lifestyles and the age of its members. (i.e. not just a group of the young or the elderly people). A lot of people got involved in this project, and not just the inhabitants and those directly connected to this neighbourhood, but also people from other Portuguese cities, and foreigners.

The project helps to develop and encourage more sustainable practices within local community.

3.2 Research Objectives and Research Questions

The aim of my research is to answer two types of questions: the main and the auxiliary questions. Bearing in mind the objective of this study and having analysed the scholarly literature, the conceptual framework and all the theory included in the previous chapters, I have gathered the following questions to be investigated:

Empirical research questions:

1.

How can art be a better catalyst in raising awareness of sustainability issues? What does sustainability mean to people? What are the benefits and values (personal experiences, importance, feelings etc.) connected to it? How to encourage people to get involved in sustainable art practices?

2.

How does community engagement contribute to enhancing the quality of life at Praça dos Poveiros? How to encourage people to get involved in their communities and public life?

What actions/concepts can promote sustainable thinking?

-

Community, Social sustainability, Social relations: What kinds of social relations there exist? How social sustainability can be defined? What can be found out about the creation of social sustainability? What 'public spaces' are changes in social relations? What kind of values do they create? Is there a access to social, economic, environmental, public goods? Is there integration taking place, as basis for social sustainability? Is there a feeling of home and sense of belonging to the place created?

-

Joint activities: What kinds of activities can be found at the square and why are they important? How much is based on self-organization and do people benefit from self-organizing?

-

Place quality: In the perception of inhabitants and the people who use it - What is currently existing place quality in the neighbourhood? Is quality of place created? Do not only the inhabitants but also the surrounding neighbours, tourists and visitors from outside benefit from the square? Is there a access to nature and greenery?

-

Meeting place: What kind of people use the space in their way? Who are they meeting? How and why do they meet?

-

What role does the public art, urban interventions, performances play in public spaces? What can be found out about “new forms of social engagement” (Mayer 2003:57)

3.

What are the expected conclusions concerning the project and practical implementation?

-

How is the project arranged and how does this connect to the research findings? Is the project creating a sustainable place?

-

What are the benefits for inhabitants' involvement in public space in general?

Based on these main research questions and sub-questions were developed as a basis for the research project (Appendix 1).

3.3 Case Study

Praça dos Poveiros

Public spaces shape our everyday lives and our neighbourhoods through variety of factors, the possibilities, and experiences but with some limitations as well, by defining physical and mental barriers and connections. Somehow these places tell stories about the society that created them. The challenge of the current times is to recognize the normalcy of special areas. The balance of the surrounding environment and historical and cultural context in centres should be the norm, instead of isolation of any abnormality, to be able to interact with each other. The historical and cultural links of some places should not only be protected, but placed in the everyday life. (Benevolo, 1995:43)

Praça dos Poveiros, is a square located in the heart and a fast growing neighbourhood, in Porto. The Bonfim area where it is located offers amenity assets- the arts, cultural resources, local history, recreational and social goods and equal access to public services, which makes a major contribution to the city's identity. Landscape values within open spaces in this neighbourhood and potential of the square could highly improve liveability and quality of life for all inhabitants. In this case of study, I would like to present the qualities and the characteristics found in the square, essential for the usage and environmental friendliness, including strengths, weaknesses, opportunities and threats (SWAT analysis).

I would argue, it has its own characteristics, which are not in relation to characteristics of the square. This open public space normally should be used for community gatherings, for open markets, music or political events. The square is serene and small yet it's not a comfortable and inviting place to spend a few hours by day or night, it lacks in greenness, has a dominance of greyness and the surrounding concrete is overwhelming, in spite of its proximity with the Jardim de São Lázaro.

Despite all of the above, Praça dos Poveiros is surrounded by small shops, restaurants and local bars such as bakers, butcher's, clothes shop, confectioner's, greengrocer's, jeweller's.

People pass through this square to the centre of the city every day, sometimes several times during the day. Observation allows me to say that the place is incapable of stopping them, and catching their attention, it is mostly unhomely and uninteresting.

The present arrangement of Praça dos Poveiros dates back to 1997, during that time an underground public car park was created to release the square from urban traffic and parked vehicles and, indeed, reclaim public space, community space and an important pedestrian area of the city. It also improved the access to legal parking offer in the city centre.

However, although knowing several different shapes for years and with the exception of the mid-20th century when an area of car parking space was built. This square has always been a significant area that people use they visit regularly, the space of meeting and enjoyment of local inhabitants. The underground car parking is currently owned, managed and maintained by the private company EMPARQUE. The square, Praça dos Poveiros, is owned, managed and maintained by Porto City Hall. (Cortesão, 2013:134)

Praça dos Poveiros is located within the environment of São Lázaro Garden and streets, Rua de Santo Ildefonso, and Praça Poveiros.

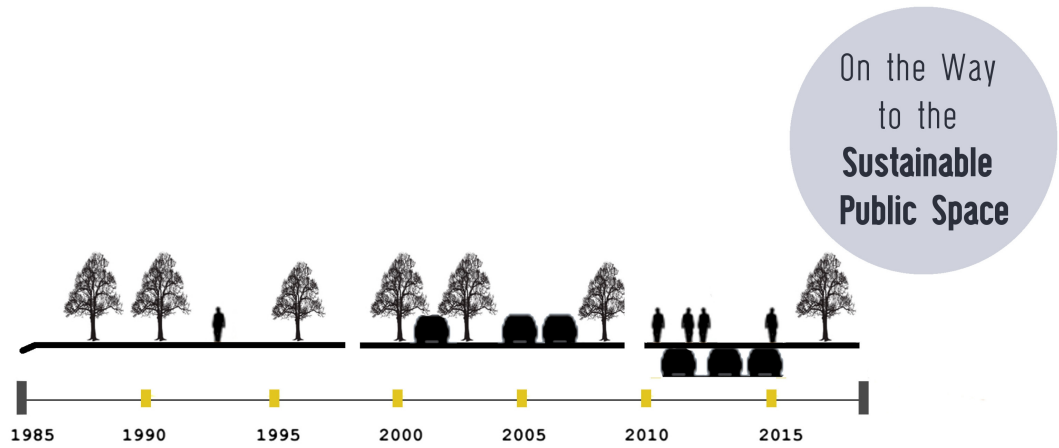
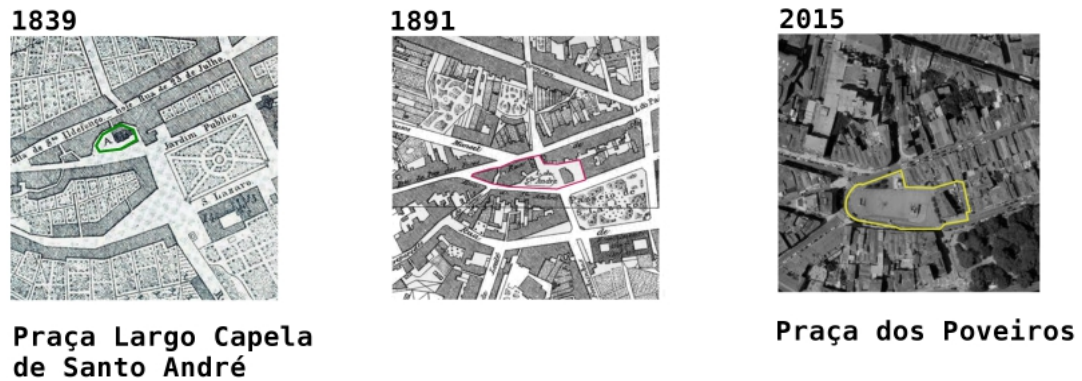


Diagram (above) showing the relation between, the past 30 years and the present changes at the Praça dos Poveiros in Porto. Note the arrival of the underground car park in the 2005, providing space for public life. Diagram based on the urban memory of its inhabitants.

FIG.5 *Aerial view of the analysed space, Praça dos Poveiros, Porto*



3.4 Project 1: 30 Days of Praça dos Poveiros

According to various sources and authors, there are many, different ways to tell about sustainable community and how to achieve sustainable future.

My first project 30 Days of Praça dos Poveiros, that included personal and social interviews took place at Praça dos Poveiros and in the neighbouring restaurants, bars and private spaces. Social dialogue was one of my main strategic objectives of this project, and methodological tool as well. It was one of ways that helped me to get to the root of development and problems of this square, the specificity, and relationship between identity and community participation and place identity. (Lalli, 1992:87-98)

A vision of the past and the specificity of the place is a force for the future in developing Praça dos Poveiros and social awareness.

According to Prof. M. Rodriguez Pinero (1995), the term "social dialogue" includes

"interactions and relationships amongst the community that improve upon or enhance the traditional societies and is the quest for lifelong social development and integration into society."¹⁵

The social dialogue for my project was a way and method of processing and knowing the varying social groups so as to understand how do people build a society that work for them? For public meetings I tried to invite males and females of different ages and different experiences. Amongst all the people I interviewed were both older people in age of 60 years, young people under the age of 18, people of working age. In this community people differ from each other on the basis of their age, gender, experiences and personal characteristics. In this community people differ from each other on the basis of their age, gender, experiences and personal characteristics. Human society is this public space, apart from the natural differences, is differentiated. Praça dos Poveiros, as public space is helping to connect with each other.

This project really became a personal challenge, and I treated it very personal, with big respect. People willingly shared their stories about Praça dos Poveiros and their private life with me. A personal mission were consisted of questions:

What do I want to do at Praça dos Poveiros?

Who do I want to talk to?

What is the result? What value will I create?

Therefore, my surveys based on observation of people and random conversations with people in the street, people who passed by, including those contemplated on concrete benches. Thereafter, I interviewed active artists, architects, landscape architects to define state of the art and the level of development, and owners of bars and restaurants to investigate the impact of economic growth in this area.

¹⁵Mean, M., Tims, Ch. (2005) *People make places: Growing the public life of cities*, University of Chicago Press, Chicago.p.68

The following are a list of questions that I used to discovering the place:

-How long have you been living here, in Porto ? What part of this city do you like the best and why ?

-What is especially important to you in this neighbourhood (Bonfim), what do you think about this place ?

-What are the biggest challenges of your job, as an architect?

-What do you think about Praça dos Poveiros, have there been any changes in the past few years ?

-What makes this place different, in some way unique, a personal relationships play some important role there, are very strong and visible. do you think this square build the local community , why so many people stay there?

-Do you like being there ?

There were also some questions concerning the family life and professional life.

-Do you have any stories, memories about this place?

-Do you live near a piece of art or architecture? Is there one you like in particular?

-What do you feel about life between buildings, using public space ? What should public space be like to bring people together ?

The project *30 Days of Praça dos Poveiros* was conducted during the month of March 2015, and it is a collection of street photography, interviews, stories, and informal talks about sustainability in everyday life and daily habits. It explores the connection between inhabitants and public space.

30 Days of Praça dos Poveiros presents public space and public life in Porto in 2015, containing an analysis of urban changes in Praça dos Poveiros, reviewing the state of the public space and public life according to a survey carried out in March. The study investigates the quality of the public space and documented how people were using the square in recent years, and how people use it nowadays, as well as its function in the city. The survey also could serve as a base in the future progress, which could be measured and compared.

The project looks at the needs and expectations, people have for their public space.

Everyday presents a new story and different people experiences- same place, a whole new experience.

3.4.1 Observations



This chapter is a proof of the fact of the importance of public space, such as Praça dos Poveiros in successful development, regeneration policies, and for creating sustainable communities.

The project started with simple observations of the physical space and on how people use it. Besides, direct observation and the place survey had long been used for the study of people's movement and people's behaviour in public spaces.

The most considerable studies were done of social life, economic vitality and environmental issues.

The project *30 Days of Praça dos Poveiros* began by looking at that open public space, Praça

dos Poveiros, in Bonfim, Porto, which is familiar and traditional neighbourhood. One of the first things that stroked me, was the strong sense of belonging of its inhabitants and traditional outdoor space. The square plays a vital role in the social and economic life of local and passing-by community. People regularly use this traditional public space.

The use of Praça dos Poveiros changes according to the time of day and night and day of the week, and is affected by various factors, namely the weather conditions, the availability of services, and what is on offer in the space at a particular time.

In Praça dos Poveiros studied there is a clear rhythm to the day and to the night, with people of all ages just passing by, older people relaxing at cafes, contemplating on the bench or shopping near Praça dos Poveiros, children and teenagers out at the end of the school day, adult and young people dominating the square at night.



FIG.6 An ordinary day at Praça dos Poveiros, May 2015

Ordinary space, obviously, is not of attractive to children. The lack of playgrounds in this area, as though, forcing them to use this kind of open spaces. It is often established, that children play in the streets, in the squares, because they lack playground designed spaces. However, many children play in the square because they like to, they feel very familiar. For children and young people it is opportunity to meet and play with other children from neighbourhood (Whyte, 1980:34).

One of the best play areas in Praça dos Poveiros is the east side of the square. It has its problems, but it works. The square itself is used to play area, for riding a bike or a skateboard,

and playing football.

This public spaces offer many benefits as well: from being part of public space, benefits of quiet time spent on a concrete bench or sit in a cafe. It is a place where people can display their culture, tradition and identities and help to create a feeling of kinship and a link between inhabitants, which are at the heart of a sense of community (McMilan, 1976).

The Portuguese government's pressure on crime and the demand on security in public spaces is divesting them of their historic and social role as a place where people's differences, differences of lifestyles and behaviours are approvable and go together. Something that is considered 'antisocial behaviour' may differ from street to street, from one public condition to the next, or from one person to the next.

The so-called marginal or problem groups, such as homelessness, or street sex workers, are also a part of the community. That has been very evident in the case of Praça dos Poveiros. Definitions of 'community' that eliminate particular groups are questionable in the longer term in its efforts to social sustainability from the aspects of both democracy and legitimacy (Whyte, 1980:58).

Weekly, local organizations offers giveaway for needy poorer inhabitants, homeless people. They use to gather in the square. Perhaps there are in there, waiting for a hot meal or for other reasons. Perhaps it is because of failing in life, about failure, maybe they are hungry, afraid and lonely. Often, these simple acts of compassion selflessly help men and women take their first steps toward a life free of addiction and homelessness. Perhaps, each person has his or her own unique story of life. But it is important that these other people are willing to help. These actions are factors that ensure the social characteristics in this square, which are a constant, and visible feature, aimed to improve the quality of people's lives, and meet their fundamental needs.

I believe that the social action for the homeless and needy people, in essence contributes to communities build creating this space social equity and sustainable.

Promotion of sustainable living in public spaces, raises people's awareness and problem

solving. So in order to deal with life and to be more sensitive to other citizens' problems, sometimes we need to come across with other people's problem, and public space gives this unique opportunity for us.

Homeless people are often marginalised within the community and push away from participation in social, cultural and economic life. There are noticeable issues faced by homeless people in public space, which they usually use to sleep, spend time, store their personal belongings, get food and money and gather together (Wodiczko,1999:54).



FIG.7 Homeless man washing his shoes and feet under a water fountain, Praça dos Poveiros

3.4.2 Objectives and Purpose of the Project

Praça dos Poveiros has experienced influential improvement concerning the quality of its public sphere. In this study, an open methodology has been used to detect the current public life conditions, the urban changes and changes in public life, over the years and what goes on in the square today.

Based on sets of data and comparisons with data from the past years, as well as examples of sustainable practices from other public spaces in other cities in Europe and elsewhere, the study targeted the developed of future improvements of Praça dos Poveiros's public life conditions in Porto.

The main goal was to invite and encourage local population, the inhabitants of neighbourhood using the public space to walk, to sit, to ride a bike as much as possible during their daily activities in order to create (Whyte, 1980:65):

- a lively public space
- an attractive public space
- a safe public space
- a sustainable public space
- a healthy public space

The analysis of Praça dos Poveiros is therefore divided into some parts and also includes an analysis of the physical conditions provided for people in the public space as well as on how the square is used. The analysis includes both the issues related to people, movement and space, and the issues related to the time spent in the public space and sitting areas.

The analysis presents the current state and compares it to the situation in recent years. It presents developments made to the public space and changes in public life as well as challenges faced today.

How many people are passing by/walking in the square?

How many activities/events are going on?

What goes on during the week and during the weekends?

How sustainable is Praça dos Poveiros ?

The data included observations related to people's real stories and memories, restaurants and bars, services and other recreational activities. The data gives information and detailed background on the current state of public life in the square and offers the possibility to compare the changes since many years.

When people enjoy a place for its special social and physical attributes, and when it is allowed to influence in decision-making processes about that space, then it is seen as a genuine place with high sense of place. There is a significant relationship between community participation and sense of place and also classify the type of relationship. (Erfani, 2011)¹⁶



FIG. 8 *Praça dos Poveiros*, 4th of March 2015, *Praça dos Poveiros*, Porto.

¹⁶ Erfani, Goran (2011) *Relationship between community participation and sense of place*
<http://www.knightfoundation.org/blogs/knightblog/2011/11/10/How-arts-can-define-a-sense-of-place-in-communities/>

The objective of observation and in-depth interview methods is to improve understanding of social and urban transformation in Praça dos Poveiros, phenomena and processes rather than to produce objective facts about reality and make generalizations to given populations (Fidel, 1993; Pettigrew, Fidel, & Bruce, 2001; Wang, 1999).

First of all, interviews were done to compare actual and the previous situation and to understand the drivers that help this space to moving towards its sustainability. Further, it helps understand the barriers, benefits and the challenges that this square has encountered and realized through the move to sustainability.

3.4.3 Research Process and Data Collection

Sustainable living is one of the practices that applies to reduce demand on natural resources by ensuring that replace what we use to the best of our ability (Wheeler, 2004:54). It does not always means choose to consume a product that is made using sustainable practices or just those do promote sustainability. Sometimes it means changing how we do things in everyday life so that we start becoming more of an active part of the cycle of life (Robertson, 2014).

In short, the social survey project is:

- Contribute to a better understanding on how people's daily habits, how are consumption, recycling, reusing, reducing and learning about sustainability, and environmental problems.
- Create a summary of public survey to illustrates the results of questionnaires and to create informal conclusions learning strategies used by people that identify how these may correspond with the formal education system (Jenks, 2003:121)

Community survey on the sustainability in everyday life, sustainability in city of Porto and in Praça dos Poveiros was divided into two broad parts: a fill in questionnaire and a direct interview. Overall, 70 people took part in this survey.

Questionnaires (Appendix B) were paper and pencil instruments to, all of those who make use of the Praça dos Poveiros. Interviews (Appendix A) were completed by the interviewer based on the people words, opinions, stories and memories. There is not the big difference between a questionnaire and an interview. Both methods, in this case, asked short closed-end questions

and broad open-end ones. These open-end questions in the interviews were longer and were often the result of a context of talk.

The main topic of interviews was connected to Praça dos Poveiros, its changes, over the years, social life in the square and people's sustainable habits.

Interviews were much more personal form of research than questionnaires. All of the interviews were made to Portuguese people of different ages, gender and education, except for several foreigners. Each of them has a lifetime story, personal and family memories to tell.

In the personal interview, I had the opportunity to ask questions related to Praça dos Poveiros. Generally, these interviews were very time consuming, no fewer than hours of their records that have been gathered, handwriting through single quotes and a notebook, and documentary photography. The interviews raised the issues of sustainable community, a sense of community in public space describes in Chapter („Sense of community”).



FIG.9 The interview process, Praça dos Poveiros, Porto, February-May, 2015.

Survey introduces several new dimensions of this exploration by asking about individual motivation to sustainable practices, by looking at habits and approach to this issue, and by

paying particular attention to the role of sustainability.

Generally speaking, the questionnaires have been done to debate and encourage sustainable decisions. The questionnaires were completed for analysis in paper form.



FIG.10 The process of developing and using a questionnaire
March, 2015.

The questionnaires accompanied, talks and discussions. Me, as a researcher have begun to engage with how people define and understand sustainability. This questionnaire explores the definition of sustainability in city of Porto, and its relation to other problems in urban public spaces, among Portuguese people, inhabitants of Porto, foreign people, and tourists.

Effects of social dialogue help to explore not only how people define sustainability, but also how to set and practice it in everyday life.

Individually, each of us can develop simple habits to become more sustainable in everyday life with little efforts. Habit is very important issue in the context of sustainability. (Certeau, 1984:128-153).

Mostly Portuguese people cite a variety of motives for their sustainable habits, especially when it comes to systematic recycling, using reusable shopping bags, protecting the environment, the quality of the food etc.

Calculation of the amount of respondents answering for each category of each question.

3.4.4 Data Analysis

I gathered responses to a number of related questions. Here is a summary of the process of analysing the data, a more broad discussion will follow:

More detailed things that questionnaire has raised concerns sustainability in city of Porto and sustainability in people's everyday life. On the question: How eco-friendly is the city of Porto?', people marked on a 10-point grading scale, with 10 being the highest-Porto is „Green City", clean and healthy and 0 being the lowest- Porto is a polluted and noisy city, not very green. The resulting for this question appears as follows:

A. 1-3-points, it is the feeling of 18 per cent of people I asked.

B. 4-6-points, it is the feeling of 44 per cent of people I asked.

C. 7-10-points, it is the feeling of 38 per cent of people I asked.

6 point and 7 point was the most popular mark.

The next question ,What do you do to help environment ?' obtain the following answers:

- Recycle paper, plastic, glass, and aluminium cans;
- Grow my own vegetables, fruits, and herbs;
- Buy locally grown products;
- Eat vegetarian food/Organic food;
- Drink tap water;
- Biking, walking, using public transport;
- Unplug chargers and other items when it's not in use;
- Bring my own bag when shopping.

“I Don’t Recycle” seems to occur in many case. This is caused, no doubt, by ignorance, idleness and a lack of information among people. People explain and express their opinions in that way.

For most of people it is obvious practice and they consider that recycling is ethically the proper thing to do.

The most common reasons why people do not recycle are as follows: “Recycling is inconvenient”, “I do not have good conditions and enough space in my house to recycle”, „What benefits it brings to me? If they paid me, I’d recycle”, “I do not mind, recycling doesn’t make a big difference. So why do it?”, “It is just too hard to do and I do not have time for it.”

There seems to be one more reason on why people do not recycle, is that they do not want to get into the extra effort. The lack of space to pick up, with little storage space for recycling bins, is another reason for many people. People do not like to see garbage, the trash is an eyesore for them. Some countries such as Germany pay people for just bottle recycling, another fine for not doing that. Portugal bottle recycling used to be paid, it is another important factor. This does not apply to Portugal, so people have no incentive to do it. The wrong message and the lack of information about overflowing landfills, exhausting natural resources and climate change has convinced some people that recycling doesn’t make a different . Since there are so many aspects to recycling included bottles, plastics and papers, it’s hard for people to figure out which kinds go where (Hodgson, 2010).

According to Tania Lewis's three-year project ,Work-life ecologies: lifestyle, sustainability, practices’ (Lang, 2008), that is explains the fact of symbiotic relationships between human and the Earth's natural ecology and cycles and talk about how can we be a part of sustainable living?Because the way we live, our every day's habits have a huge impact on our community and our environment (Wheeler, 2004).

-To practice minimalism does not necessarily mean living without anything. Consciousness of everything we own and use is put to its highest purpose.

Minimalist lifestyle, to recycle more, and to be more consciousness of it.

By choosing a most efficient method of living, we create a system of sustainable living that is

based in reduction of amount of natural resources that are consumed (Certeau, 1984).

-The 3 R's: Reduce, Reuse, Recycle: Reduce the needs to buy new products. Logically, if there is the less materials which are used, the less waste which is produced, then there is less to recycle or reuse. To be aware about reusing items, or having to repurpose them for different use then what they are good for is essential in waste hierarchy. Recycle plastic, old glass bottles, paper or aluminium cans. Keep a kitchen trash cans or recycling bins at home, trying to think of what you might do each day that can set a new habits.

-It isn't just about growing your own food, vegetables and fruits but sometimes also being a part of a community garden, helps to promote sustainable living in our area, buy locally grown products, create green spaces and respect them. Green spaces in public spaces are so important for our state of mind and healthy community. In urban areas, green spaces can play a significant role in offsetting carbon emissions.

-Unplug chargers and other items when it's not in use, change the lights from traditional light bulbs to CFL in our house, using the most natural light and skylights as much as possible. Using daylight doesn't cost anything, reducing dependency on fossil fuels to produce electricity.

These practices reduce demand on energy resources significantly. Because using longer lasting, energy saving light sources reduce the amount of waste ultimately ends up into landfills.

-Biking, walking, using public transport can improve the quality of life. It means to use fewer cars with benefits to both the people and the environment. Sustainable living also promotes sustainability by reducing pollution and the consumption of natural resource. Walking and using bikes somehow create healthy community and minimize the unnecessary burden on public health resources.

3.4.5 Findings on Research Questions

The Sustainable Urban Neighbourhood is a complex concept, in which each element gives an important principle. Firstly, the meaning of the word Sustainable, relating to the

ability of neighbourhood and a wide range of urban structure to be sustainable, to promote the sustainable, but also to eliminate its impact on the environment. Urban means both, the location of the area and its physical character, while neighbourhood refers to social and economical sustainability of the area, community bond and its connection to surrounding areas. (Rudlin, 2000:147)

Praça dos Poveiros is a part of Bonfim, was constructed as a small square dotted with single trees, it has its own specific characteristics. The square is not full of history, but it certainly is full of everyday stories. The square is an integral part of people's daily lives. This applies to freedom of movement and reside freely within the square. This place is a kind of connection between the city centre and Bonfim.

The daily urban system in this area means daily road traffic and movement, movement is very important in these kinds of living systems, which a means for defining this area.

I think that sustainable urban neighbourhood is to create the space that will endure and develop. Generally speaking, the term sustainability relates to economic, social and environmental issues. Urban area, such as Praça dos Poveiros is, should minimize their impact on the environment and built relation between their surroundings. In addition to this, it should also strike a balance between economic growth and to be sustainable socially in the future. (Rudlin, 2000:147)

It is important to shape this square, by environmental sustainability in the urban context, the concept of **environmental sustainability**, to some sustainability means self-contained, minimising its impact on the natural environment (James,2005).

Providing care involves, reduction in pollution, recycling waste, collecting and treating water, noise reduction etc (Zetter, 2003).

According to Norman (2006) „*appearance doesn't matter, sense of place does.* ”

In this use of Praça dos Poveiros, Portuguese were in full agreement. Day in, day out, most of them would sit at Praça dos Poveiros for a while.

At first glance, this agreement may be surprising. The structure and appearance of the square, emptiness and greyness should not attract users. According to the questionnaires and analysis,

Praça dos Poveiros is valued by the public for its familiarity, traditional charm, and community bonds. In contrast, the things that are indicated as a negative, namely lack of green space, dirtiness, greyness, homelessness, and the neglected buildings around square.

3.5 Project 2: Urban Intervention

Apart from graffiti and street art, urban intervention is the next generation of art developed in public spaces. (Klanten, 2010)

3.5.1. Public Awareness Posters

An artistic work, part of Master's project, presented below, is a collection of posters. Posters were used as a visual communications tool in public spaces in Porto. Public pieces of art conveying information about sustainability, through text and original photographs, printed on a large, white sheet of paper (297x420mm). This spatial intervention brings art to the people, posters are a special type to present some environmental issues. I would like to underline some points related to sustainability that I think are particularly important. The purpose of scientific posters is to present recycling, the problem with waste, and our habits in every day's life to the people who is walking through the streets and public spaces. The posters are located in the public spaces, streets, squares, next to supermarkets, at bus stops, and images created out of people and plastic bags challenge us to rediscover our environment and its problems and interact with it in some, new ways. The posters are somehow a critical commentary on sustainability, an approach to this theme, and problems of public space.



FIG.11 An Example of Poster on Public Space in Porto, May, 2015.

First, the title of the poster is *Recicla Os Teus Hábitos*. It is a poster that encourages to establish better recycling habits at home. What are habits? Habits are activities and simple steps, that people perform consistently and by routine habits do not exhaust the brain's energy. (Cullen, 2014:67)



FIG.12 An Example of Poster on Public Space in Porto, May, 2015.

Even if someone already recycle and is conscious about 3R's (Reduce, Reuse, Recycle). There are always things we can do to improve its habits, or change some lifestyle routines.

The title of the second poster is , Sou Um Saco Plástico, Mas Pode Sempre Reutilizar-Me'. It is a poster that draws attention to the plastic bag problem, nature and community. The Poster also try to educate everyone on the presence of plastic and its harmful effects on the environment. It is important to learn how to get rid life of plastic bags, plastic bottles etc. with customs knowledge, and to encourage to limit or even eliminate plastics.

The title of the third poster is ,A Tua Vida É Demasiado Plastica?'. Poster that draws attention to the waste problems, and the amount of plastics, used in everyday's life, and which are very visible in public space as well. Poster encourages forward thinking. The aims are to reduce the production of waste in our houses, through education and less wasteful practices. The garbages problem also concerns the public spaces, our controlled behaviours, and responsibility for public spaces (McBride, 2013).



FIG.13 An Example of Poster on Public Space in Porto, June, 2015.

With a varied visual selection of projects and methods, posters are this kind of urban intervention that documents an artistic approach to urban issues and makes a deep mark on our contemporary environmental issues.

With a varied visual selection of projects and methods, posters are this kind of urban intervention that documents an artistic approach to urban issues and makes a deep mark on our contemporary environmental issues. The results show that the attention is now growing around people and people's interest in ecological issue and the term of sustainability is now becoming more marked. (Klanten, 2010)

3.5.2 Project '*Sticker- reminder*'

Sticker- reminder is a project for creating stickers with pleasant illustration, collection of personal design and text, talking about recycling and reusing. It also serves as a just-in-time reminder to help to recycle and to reuse in everyday life.

I've started a public intervention to collect design and ideas for creating colourful stickers. The goals were to create simple things which people can put in their houses or keep with them. The stickers were handed out into public spaces and streets in Porto, during singular public actions. There was the way to speak to an ordinary people and to establish a normal dialogue about sustainability, people's habits in everyday life. I've started a public community dialogue in different public spaces in Porto to promote the idea of sustainability.



The results expected for this project were: to involve people and to get them talking about themselves and their habits, to raise the public's awareness of recycling and environmental issues.



As noted in this chapter, Recycling Awareness Project met all the stated goals:

- The project positively impacted different targeted groups: the Portuguese community, tourists, young people/ students and older people as well.
- It offered learning experiences in various areas in Porto to local community and other groups.
- Social dialogue increased the level and quality of recycling participation on the streets.
- Finally, all people involved learned how to recycle properly before leaving the items out.
- My only fear about on how to encourage the 'right' behaviour'? The project showed me that simple things, such as stickers, friendly conversation, sharing knowledge and life experiences have been a success and have shown how useful it is.

3.6 Project 3: Street Performance- VIDA PLÁSTICA

This chapter analyses the performative transformation of public spaces into performance places by taking into consideration the practices of street performance (Wilke, 2004). Street performance here touches on a set of environmental problems and sustainable practices whereby artistic performances were undertaken in the street on the square with the aim of drawing these issues to people's attention and may interact with passers-by.

The art performance has also been used to send a message to attempt to raise awareness about waste problem around the world and importance of sustainable practices in everyday life (Simpson, 2011)

Drawing on social observations of public space undertaken in Porto, and placing the discussion in recent conceptions of everyday life and public space, the specific social and spatial interventions that street performances make into Porto's daily life are considered.

In this way, the thesis focuses on the social relations and reactions in public spaces that emerge from these artistic interventions and what these can do in everyday experience in terms of sustainability, creating moments of sociality. This also expresses different debates that should happen in Porto as a result of these interventions relating to the increased environmental and social problems in public spaces. This chapter highlights the position of sustainability, issue that is very often difficult to understand.

And those street interventions performed its function well and should occupy in the everyday life of such cities (Klantén, 2010).

How street performances may transform public spaces ?

According to William H. Whyte „public art performances and street performers are a means of triangulation: people who have the power to change the way people react to and perceive the space." The benefits of public art performances is to "transform an impersonal into a place with creative identity." (Whyte, 2014)



FIG. 14 Public Art Performance *Vida Plastica*
15-06-2015, Porto

A city which is open for public art performance and encourages street performer is one which truly cares for its inhabitants to create sustainable community and cultural sustainability (Jackson, 2011:45).

Recycling, reusing and reducing are such easy acts, simply sustainable practices in contemporary society but, unfortunately people continue to throw away recyclable and reusable items into trash, and forget to recycle, thereby adding the vast amounts of waste that end up landfills, causing environmental damage and damaging our public spaces (McBride,

2013:13-18).

Garbage bag dresses are part art and also part a personal mission. Site-specific public art performance and dress designs tailored to Porto's public spaces. Its is also conscious reference to ubiquitous street side waste bags, which is a really serious problem in the city of Porto. This public art performance attract the public into an area (Klanten, 2010) and encourage to be aware of the problems that surround us, to think about environmental problems and related issues.

In addition to general assumptions and thoughts on the concept, it was important to get feedback on how to improve and test this idea on ordinary people.



FIG. 15 Public Art Performance *Vida Plastica*
15-06-2015, Porto

CHAPTER 4: CONCLUSIONS

4.1 Conclusions and recommendations

The objective of this thesis was to explore the meanings and perceptions of sustainable art projects, and community engagement. The research, based on case study, investigated the main questions: How can art, be a better catalyst to raise awareness of sustainability issues? How does community engagement contribute to enhancing the quality of life at Praça dos Poveiros? and sub-questions:

Which social processes and project functions make the local community become understood by the inhabitants, artists and surrounding neighbourhood as project that encourages processes of creating sustainable places and social sustainability? The variety of findings related has been closely presented, including the theoretical literature, and will be briefly summarised and discussed.

Apart from the written academic part, this thesis is supplemented by the research records “Urban public space - A study of the relation between public space and community, at Praça dos Poveiros” (in the Appendix). The recording contains the original interviews, street talks and sounds of Praça dos Poveiros as derived from the experimental research and gives an impression of the original data.

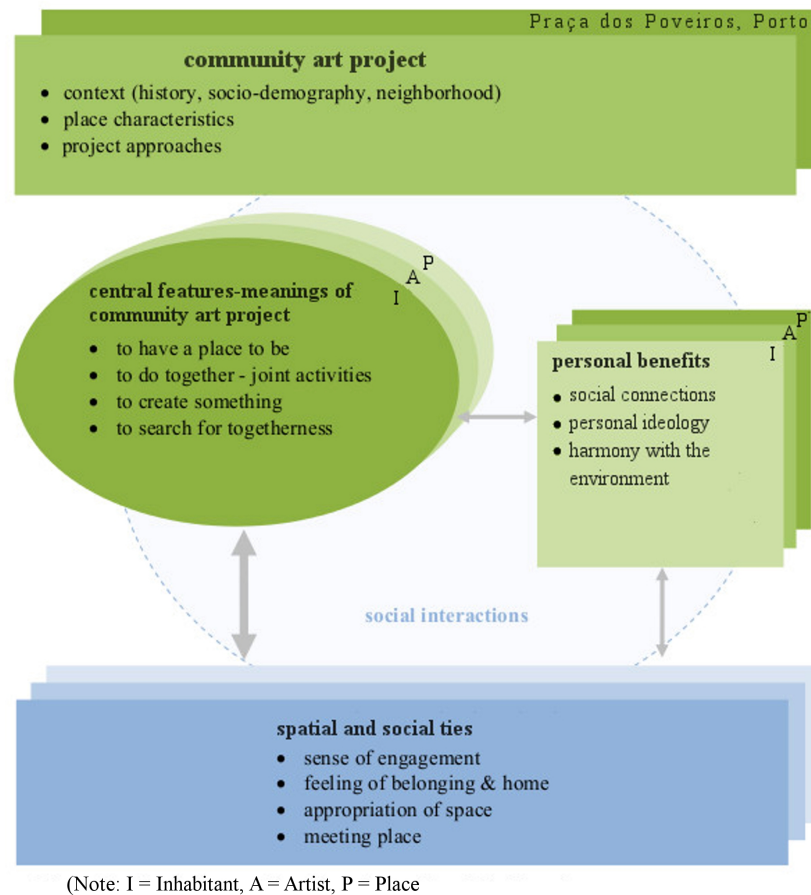
4.2 Conclusions on the conceptual model

This chapter has presented the results of the analysis of the art project and the findings from the practical research on the social sustainability. The project that engage Porto's population in public art, intervention and performance. The results were presented in a conceptual model that connects all practical concepts and is founded in the practical data (Figure).

The conceptual model can be used as a way to understand and analyse public art project and the characteristics of the engagement in public space project in general. The practical results and the conceptual model can also serve as an example for the conceptual planning of new projects, specifically when it comes to creating sustainable places, which are, as result of my

research, a main aspect of public art projects.

Fig. 1 Final conceptual model



The conceptual model includes the context, it is multi-dimensional and it is a crucial link to those three interrelated elements: general central concept of creating sustainable place, central features or meaning of the project and the specific personal benefits obtained from the community art project. Social interactions plays a strong role in all central categories and, as shown in the graphic, can be recognised as integrating element.

Recently, much needed attention has been given to sustainable development of the public spaces and city, mainly with reference to the public and the environment. Sustainable practices for public spaces, however, must of course also apply to social, cultural, and historical issues.

The sustainable practices for the public spaces in city can be reached by shaping and showing the character of the public space in the city, sustaining the city's unique characteristics of the public, culture, new solutions and capital. Since the 20th century, sustainability has been growing in its form and function. Artists and designers are still increasing the creative fields (Goldstein, 2005), doing public art in public spaces, containing social life play more complex role. Creating works that really start to become credible and efficient and to be an integral part of urban public space.

As an important medium of urban environment, the sustainable public art projects can respond to a city's formal and social needs and can lead to better conditions, and to introduce another directions that drive future urban development towards. It is vital that sustainable urban planning is well-developed and efficient, should also be promoted then may have considerable social impact.

Using sustainable urban practices, sustainability in the city of Porto has the chance to develop into a public life. By art and social actions evaluating an approach on this issue, policies, and mechanism to identify social characteristics of the public space. The proposed interventions to improve urban sustainable public spaces were implemented in a number of major public spaces in the city of Porto, to develop and promote "best practices" that can be used to develop sustainability and raise people's awareness.

4.3 Conclusions on methodology and research project

The project provides specific actions and results that emphasize broader sustainability objectives such as sustainable living, smart growth, walkability, social life, local food, and brings some good habits home for people in positive ways. Creating lively public spaces and neighbourhoods that increase cultural, social and environmental values of place and promote

local development is important to improve the local quality of life as well as quality of the public space and environment.

The Porto's public spaces, such as Praça dos Poveiros, were selected because of many problems these spaces faced are complex and serious. Sustainability means different things (Stauffer, 2011:24), the project aims to meet human needs in public space as well as the protection of environment, social protection is absolutely imperative towards the sustainable development of Portuguese public space and public art.

The basic reason why people do not practice sustainability. Many people are interested in making responsible choices and want to live in a sustainable and eco-friendly manner, but sometimes the lack of knowledge, resources, or time, is a reason that people do not do any practices. It was sometimes that the reasons given by different people were really different.

The city of Porto has formulated different ways to develop sustainability according to the various types of projects, including program on sustainable systems, current debates, private funding sources, governmental and cultural sources (Ramos, 2011:93).

Furthermore, the city of Porto has a series of detailed and strict working procedures for sustainability. Unfortunately, they are not very available and clear for people of Porto, based on all their views.

Community and artists should collaborate in the process of changing public character (DCA, 2007). Collaboration with people in project for Praça dos Poveiros was flexible, capable of dialogue, proposing bold approach towards art, and manifest unique solutions. This includes some of the best practices, testing new forms, consciousness-raising approach that helps to develop understanding of sustainability. By analysing the open public space, Praça dos Poveiros, there is one fact which stands out, sustainability is developing and maintain the economic, environmental and social characteristics of this area so its members.

In the process of launching small-scale projects in public space in city of Porto encouraged people to participate in public art projects, and street performances.

In the future, values and goals can shape and create sustainable public spaces are the necessity for public participation, the combination of objectives with design requirements, that will help reflect the inner meaning of sustainability better. As well as, systematic advance solutions, clear information for public about urban public art projects, strengthen the collaboration relationship between governments and inhabitants, by documenting and understanding the

objectives.

An effective planning assures the realization of sustainable public art in urban space, what can improve inhabitants' spiritual life quality and increase their sense of belonging within their public spaces and neighbourhoods, increase economic investment, condition of public spaces, environmental requirements and sustain both the life and character of the public spaces.

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APPENDIX

Appendix A: Interview

Interview questions for the users of Praça dos Poveiros, inhabitants of Porto, shops and restaurants owners, artists and passers-by.

By Maja Molinek

Introduction to interview

This interview was part of my research project, which aimed to explore the history of Praça dos Poveiros, to understand the structure and function of the square as well as the structure and dynamics of community, and to know people that are involved in this projects better. I focused on this personal project and record interviews with all the participants. I was interested in personal stories and experiences with this square. I wanted to know for instance why it is important for them to be there, to spend the time etc.

The interviews were recorded on phone recorder. I thought it gave me more comprehensive and real picture of whole situation and meetings. Also, I documented the sounds of Praça dos Poveiros and the research on record to have the materials for my project.

So I did not only produce a work on paper but a small research recordings, which are an essential element. The records can serve to show other people or can be used in other projects.

The information from all interviews contains personal stories so they are treated confidentially and the results of these interviews are used solely for the purposes of this research. In all materials, I did not put any last names, and personal data, except when a permission was given.

In the Interview I asked different questions on all aspects of life but mainly concerning the project 30 Days of Praça dos Poveiros. The length of each interview took no more than 1,5 hours, and all talks had a very positive tone.

Review example of the answers for the asked interview questions

The interview with Nuno Moreira (25), Portuguese architect and musician, currently working in Berlin. The interview took place in Tendinha dos Poveiros/Praça dos Poveiros on March 20, 2015.

by Maja Molinek

How long have you been living here, in Porto ? what part of this city do you like the best and why ?

Actually I live in the suburbs of Porto, in Vila do Conde, since I was born, almost 24 years ago. My favourite part of the city intends between the area of Santo Ildefonso, Bonfim and Vitória, until the river, cathcing up Vitória, Miragaia and São Nicolau. I guess its because of the factors relating with the atmosphere of the people living there, its not so industrialized yet, so you can find yourself having an interesting conversation with the real locals that are so welcoming in their own way, its where i consider it exists the essence of Porto, and that is something you cannot find anywhere else. Furthermore I can point the views over the river that serpentines the city, the local shops with its traditional dishes, fado...

What is especially important to you in your neighborhood (Bonfim), the place where you live?

In the last 5 years Porto had a boom of tourism. The city has put effort to get known worldwide for all its wonders and as a result the tourism industry is raising a lot. If you walk around Rua das Flores or Aliados you see big groups of tourists. The good thing about Bonfim is that its still kind of undiscovered by some tourists, so you don't find (yet) a massification of touristic shops full of souvenirs from fancy producers, and instead you can walk along Rua S. Vitor, as an example, and see the real locals or the old little restaurants, "tasquinhas". It's like as if this area would be an alternative to all the others, having less tourists, but still many points to check out, together with the constant relation to the art scene that happens due to the mix of art students that spend much of their time in this neighbourhood.

What are the biggest challenges of your job, as an architect?

The biggest challenge of my job is in fact the people, how my architecture will connect with the society. You go around around the city and wonder about the ammount of problems that need to be fix. Architecture should be functional and stimulant, in the sense to atract the citizens to enjoy living in their area, to stimulate them to move around the city.

You are an architect, all architects should also wonder about public spaces, and “sense of place”. I think, both, architecture and design of public space, it's about understanding people' needs, isn't it ? what is your point of view? what do you feel about life between buildings, using public space ? what should public space be like to bring people together ?

I agree with the relation of public spaces and understanding people's needs because it's in fact why they are designed for, most of the times. Public spaces should share harmony, comfort, a relation with the surroundings and the flexibility to be used in different ways, so that the citizens can use it how they want, making it feeling more personal. In the case of Aliados, many criticise that the most recents intervention, during the same time of the metro do porto works, because now you see a lot of free space but less nature, no gardens... The thruth is that it joins a lot of people due to that flexibility to adapt the place. In the last few days there have been these concerts of S. João, with between 70,000 to 90,000 people in that long square, something that wouldn't be possible before the last intervention.

What do you think about Praça dos Poveiros, have there been any changes in the past few years ? what makes this place different, in some way unique, a personal relationships play some important role there, are very strong and visible. do you think this square build the local community , why so many people stay there? do you like being there ? do you have any stories, memories about this place?

Praça dos Poveiros has that particular thing I've said before, not yet too touristic, so the shops, the restaurants, the cafes, still keep good prices and the locals plus the location of the fine arts faculty nearby helped to create a kind of community. It's a place where people care more about having a good time than anything else. In other places or clubs you can see that people have different rights and admissions according to their level of society, appearance, etc... but here that doesn't exist as

everyone is treated in the same way.

Do you live near a piece of art or architecture? is there one you like in particular?

Yes, in Vila do Conde I can be proud of having one of the earliest Álvaro Siza's works that got recognition, special with one of the best European prizes, the Mies van der Rohe award, in its first edition it was awarded to the bank Borges e Irmão. It's a piece of architecture that reflects the intentions and ideas behind Siza's work that you see nowadays in the projects of his extensive work.

The interview with Orlando Vieira Francisco (29), Brazilian sculptor, civil engineer-urban planning, currently doing PHd in Porto. The interview took place at Praça dos Poveiros on May 11, 2015.

by Maja Molinek

"I love nature, all the mountains, rivers and seas."

Orlando

How long have you been living here, in Porto ? how did you find yourself in Porto ? (also in cultural context)

I think when you move to another country is kind of the challenge of entering unknown places, do you think so ?

What part of this city do you like the best and why ?

I live in Porto 3 years. I identified with the city for its characteristics, the palimpsest of the ruins and the huge potential to adapt to new questions of our time.

I agree it is always a challenge. Language is always a challenge. In another way, a real challenge today in Porto is to avoid gentrification; it is a challenge for all city residents.

I like the high parts of the city, the Douro river color, and to drift (dérive) among the ruins of the city.

What is especially important to you in your neighborhood (Bonfim), the place where you live? What do you like most about this space ?

Something interesting in Bonfim is its geographical position, be between districts historically excluded and privileged districts by public policies. The consequences are positive, you have option to live.

What do you think about Praça dos Poveiros, have there been any changes in the past time?

What makes this place different, in some way unique? Why do you think so many people that stay there? And you like being there? Do you have any stories, memories about this place?

I love spending my free time at Praça dos Poveiros. Yes, long before it was a square where fishermen sold their fish. Today we drink beers in the same taverns that time. This is really cool! But it is changing very quickly. The gentrification arrived in Poveiros. I do not know how the city of Porto will react to this problem.

(The best stories are when the bar closes the door and people are still there, dancing on the bar!)

The homeless people are noticeable in Praça dos Poveiros, what are your feelings about it ?

I think there is space for everyone in the city.

You have master's degree in Art and Design for the Public Space. What do you feel about life between buildings, using public space? What should public space be like to bring people together? What is still missing in this context ? Do you think public spaces in Porto are people-friendly ?

I think most of the public spaces in Porto are people-friendly. And I think it's possible to live with quality between the buildings. There strategies for this. However, our cities are gray because of the sense of vulnerability that wild nature provides to humans. So it's no use just plant trees in the city. We must understand and accept the nature by nature.

Do you live near a piece of art or work of public art? Is there one you like in particular?

There are only one graffiti near my house. Authorized by the City Council. The city was "cleaned" by Porto municipality years ago.

The interview with Alberto Soares (78), Portuguese, owner of the Bufete Horizontal at Praça dos Poveiros. The interview took place in Bufete Horizontal on March 20, 2015.

by Maja Molinek



FIG. 16 Alberto Soares, Praça dos Poveiros, March 20, 2015.

What do you do every day?

Well so here I am... 78 years old, married almost 55 years. I've been deeply satisfied in my marriage since nearly the beginning. I have been here for almost 50 years, leading this bar with my wife. This bar is based on long family tradition. I feel honoured. Keep this tradition alive. We live upstairs. We are just happy to be together.

He likes what he is doing and he has a certain affection and affiliation to city of Porto and Praça dos Poveiros.

What about Praça dos Poveiros? And how has it changed over the years?

I like what I am doing and I have a certain affection and affiliation to city of Porto and Praça dos Poveiros. Praça dos Poveiros is changing, and changing fast. I find it much more comfortable, safe and familiar. Local economies are vital to make the square more attractive.

The interview with Zélia Teixeira (78), Portuguese hairdresser, Zélia Teixeira Cabeleiras owner. The interview took place her studio on March 10, 2015.

by Maja Molinek



FIG.17 Zélia Teixeira Cabeleireiros, Praça dos Poveiros, March 2015.

How long you are working here?

I am here, at Praça dos Poveiros for 47 years.

What kind of people, in which age, usually visit your studio ? How it has changed over the years?

It was great and fantastic 15 years ago, then there was a decade, 10 years of worsening of the economic situation, huge influxes of Ukrainian immigrants, their presence brought a lots of bad things which happened at this time, robberies, burglary etc. For the past 5 years is getting better. Restaurants and bars are giving this square great power. A new place is always a good chance to go one step further.

Have you ever had problems that you mentioned?

Nothing bad happened to me personally, but I've heard many people talk about the bad things and situations. It was a very common and for many people very traumatic experience. I always try to have a good relation with the people, it is important to have a good relation with others.

Can you tell if nowadays people are more likely to visit Praça dos Poveiros than before?

Yes, definitely ! People are coming from different parts of the city. This place is becoming more and more attractive to the visitors. They can feel a local atmosphere here.

And what about customers which are coming to your studio?

Most of the people are over the age of 30. They come not only from Porto, many people are coming from North and South Portugal, also for hairpiece, it is very popular these days. It makes the financial balances. People mostly come here on Thursday and Friday. The schedule is very irregular.

If you have a chance to change something at Praça dos Poveiros, what will you change?

This square needs more green, more trees, plants will clean and freshen the air. Maybe some bar in the middle of the square, because it is very empty. I would prefer more modern look, to make a contrast with surroundings.

30 years ago, before there was a car park and full of trees. Then they moved car park below and removed all these trees. It is indeed a pity.

The interview with Ruben Pires (30), Portuguese artist, designer, dj and cook in Tendinha dos Poveiros, was born in Porto. Praça dos Poveiros gives him identity and a sense of community. The interview took place at Praça dos Poveiros on March 28, 2015.

by Maja Molinek



FIG.18 Ruben Pires, Praça dos Poveiros, March 2015.

How long you are living here?

I have been living here since I was born. In Bonfim I live 14 years. Here is my house and my life. I love this place and people. I was studying at Belas Artes, my father also, somehow it's a tradition.

During last years this area have changed a lot, people take care of their own development needs, approach to life.

What kind of people, in which age, usually you can meet here? How it has changed over the

years?

Actually everyone is coming here, people of all ages, different "social class", elderly people, lonely people, young people, students from fine arts. I could say here is 'mix of people', you can't even imagine how many different stories people have. Sometimes I feel like a dj/psychologist of all these people because I'm always there when they need help, or they feel alone and need to talk to someone.

About Praça dos Poveiros...I remember when more or less 8-10 years ago at this square was car parking and asphalt. Praça dos Poveiros was full of prostitutes, during the day and night. After this time they removed car parking below the square. As far back as I can remember, many bars and restaurants are still working such as Casa Guedes, Jewellery..

Do you remember, if this space has ever been faced with any problems?

Yes, it was different in a different period of time. For long time this square was very dangerous. Then stealing, bullying and that sort of thing happened. Sometimes rape took place as well. I know it's happened to someone I know. When bad things happened, we always used to call these nights 'noite branca'.

When I compare that time to nowadays, it's totally different, people can feel more safely now.

It's really good, it means people changes their habits and our neighbourhood is growing.

I am coming here very often, almost everyday and I enjoy being here and life in this public space.

You can always meet someone, talk, drink.

This place is a collection of stories taking place in everyday life.

The interview with Alex (20) and Jorge (19), Alex, Portuguese, student. He was born in Porto, Portugal, where he is currently living. Jorge, Portuguese, student, Alex's best friend. He was born in Porto, where he is currently living. The interview took place at Praça dos Poveiros on April 15, 2015.

by Maja Molinek



FIG.19 Alex&Jorge, Praça dos Poveiros, April 15 2015.

How long have you been living here?

Alex: In this city I was born and raised here.

What do you think of city of Porto, is it more „green", clean and healthy city, or a polluted and noisy city?

Alex: Generally, Porto is a really green city. I like live here. Just government should help reduce the amount of rubbish produced in our city. Sometimes, amount of empty bottles, cigarette butts and other rubbish are very visible in our streets.

What do you do during your daily life to help the environment?

Alex: Sometimes I recycle, but usually my mother is doing that things. When I brush my teeth, I don't let the water run while rinsing.

Do you plant your own vegetables, herbs, buy locally grown products or eat organic food?

Alex: Rather not.

What kind of transport do you use? Car, bike, public transport?

Alex: I walk. I ride BMX, is my passion.

How often do you come here at Praça dos Poveiros?

Alex: Not very often. Normally I just cross this square.

What do or do not, you like about Praça dos Poveiros?

Alex: I like everything. Sun, people. I feel like home here.

If you had a chance to change something in this square what would it be?

Alex: It should be here, something, hm, more green and nature.

Do you like public art?

Alex: If my BMX can be considered the public art, then yes!

What part of this city do you like the best?

Jorge: Bonfim, my neighborhood.

What is especially important to you in Bonfim?

Jorge: what I love about my neighborhood , here is everything I need. What I like most is here, it's safe, it's comfortable, but also because most of my close friends live here. In good weather is always something to do here.

What do you think, city of Porto is people-friendly city, and what about this place, we are here now (Praça dos Poveiros)?

Jorge: This place is fantastic, always good to come here, this place close to my home! There is a lot of sun in Praça dos Poveiros ?

And you always meet someone you know, don't you?

Jorge: I think it's a rather good place It's true, that's good for me. I am here almost everyday.

What do you like to do here?

Jorge: BMX riding, skateboarding, they are an activities that we can enjoy together and we share our common passion of with others! When it is not rainy, for us "every day is a riding day".

If you had a chance to change something in this square, what would it be?

Jorge: The flatter surface. The best surface for skateboarding are marble or granite!

The interview with the owners of Casa Guedes. The interview took place at Casa Guedes on April 21, 2015.

by Maja Molinek



FIG.20 Casa Guedes, Praça dos Poveiros, April 21, 2015.

„The people who are coming here are the best you can imagine. More people are coming on Friday and Saturday, a lot of foreign people."

„I have been working here for 28 years."

„The house has more than 100 years."

„How many sandwiches we are selling is our familiar secret."

„The name ‚Casa Guedes‘ comes from a brasilian magazine"

„We are known already in many European countries such as Swizerland, France etc."

„Praça dos Poveiros looks better now (physical appearance), functions as a public space, before it was a car parking. In my opinion is getting worse because of drunk and homeless people."

The interview with Cheng Chingyu (26) Taiwanese, Fine Art Master student in Porto, Architecture bachelor degree in Taipei, Taiwan. The interview took place at Praça dos Poveiros on March 3, 2015.

by Maja Molinek



FIG.21 Cheng Chingyu, Praça dos Poveiros, March 3, 2015.

How long have you been living here?

One year and eight months.

Why did you choose Portugal as a study destination?

I fell for its old school vibe and Siza's architecture for the first time during my Europe trip.

European and Asian countries are relatively different. In which aspects of life, these cultural differences are the most visible for you, what is the biggest surprise you have ever had in Europe?

Food. And the way people living the life, in this case I'll say sth about food again. In my culture, "eat" is a super big thing, lot of social interactions start with eat. For example, how Asian and European spending leisure time is really different.

Could you tell the difference between an asian approach to environmental issues and portuguese/european ? I am thinking, in particular, about the 3 R's: Reduce Reuse Recycle, quality of life, paying attention to healthy lifestyle, caring for the environment.

Hmmm not really. At least I didn't notice anything is very differs from my country. I think more or less in real life people more or less in the same level of environment friendly consciousness, but after all back in my country I was living in capital, more modern city compare to Porto, thus there's much more green stuffs on going.

What are the benefits of having works of art in public places? Do you live near a work of public art? Is there one you like in particular?

Bringing people surprise. Yes, sometimes there are some art installations around Rua de Flores or Sao Bento train station.

The interview with Johanna (28) German urban designer. The interview took place at Praça dos Poveiros on May 25, 2015.

by Maja Molinek

How long have you been living here, in Porto ? how did you find yourself in Porto?

I am living here almost two years. Yes, of course it is hard, in some ways to find yourself in new place. For me the beginning was very exciting, because everything was new. Even some strangethings connected to the culture mostly, at the beginning were exciting, because there are different than in my culture. Then, after some time, when excitement is already gone I had started to think about them in the way of liking or disliking. Of course some of them, which I liked I adapted as my own while some were too weird for me and I still don't assume them as my own. For me the process of adaptation needed some time. I mean in adaptation in this way, that I have started to consider myself as an inhabitant of Porto, not just a visitor or temporary inhabitant. This moment, when I was going to the local shops and people were recognizing and having a small talk with me or meeting a lot of acquiescences while passing the neighbourhood was the point, when I had started to think that now, I am a part of it. In Porto I like the most Bonfim. I was living

here all the time I am in Porto, so I spent a lot of my time here. Besides that my faculty is here and a lot of friends are living around.

What is especially important to you in your neighborhood (Bonfim), the place where you live? What do you like most about this space?

I think I like the most the feeling of a “village”. This is very interesting, because Bonfim is very close to the city centre but at the same time I feel the privacy and relationship between the people who are living here. Every time when I am walking on its streets I am meeting a lot of friends, people are nice for each other, that's cool!

What do you think about Praça dos Poveiros, what makes this place different, in some way unique? Why do you think so many people stay there? and you like being there, do you have any stories, memories about this place?

I really like Praça dos Poveiros, it's kind of a heart of Bonfim- at least for me. While I am living here I don't recall any significant changes so far. I think this place has a good spirit because it's quite spacious, has some space to sit and a lot of restaurants and bars around, which are giving it more life. Especially during the warm, summery evenings it's full of people. What is also interesting there it's a thing, that you can find there all kinds of people. Artists, professors, students, acrobats, musicians, really really a lot! I think this is one of the main things which makes this place different from the others, this connection between the people.

The homeless people are noticeable in Praça dos Poveiros, what are your feelings about it?

Yes, they are. Actually in Porto they are noticeable in a lot of places, so for me this is not a weird thing. I think this is a city life, you can always find them and they are part of society like you and me.

What do you feel about life between them, using public space? What should public space be like to bring people together ?

Life between buildings interests me a lot! On the one hand it's so simple but on the other so complex. We are meeting people all the time and everywhere. All the contacts, even just seeing

them or hearing are building relationships between people. It's happening constantly and we can not run away from it. Some people say that nowadays because of the internet age and so one people do not have a need of using public space, but I don't believe in it. I think people are going to need it more and more.

Do you live near a piece of art or work of public art? Is there one you like in particular?

Hmmmm, in my closest area I don't recall any of them. Sometimes Praca dos Poveiros is a place where people are leaving strange things, I guess we can call them pieces of art. I think it's nice. I like interference in urban life, it brings something new and fresh to the surrounding.

Appendix B: Questionnaire

Questionnaire for the users of Praça dos Poveiros, inhabitants, surrounding neighbours, and passers-by.

This questionnaire is part of research project, which deals with Praça dos Poveiros and neighbourhood, Bonfim. In particular I was interested in people's opinion of sustainability and practices used by them in daily life as well as an opinion on the quality of public space, Praça dos Poveiros.

A basic example of a questionnaire sheet (English and Portuguese language versions)

NOME, IDADE _____
 DATA _____

ANTES DE SE IR EMBORA,

TENHO ALGUMAS PERGUNTAS...

(PRAÇA DOS POVEIROS, PORTO, PORTUGAL)

NUMA ESCALA DE 1-10
A CIDADE DO PORTO É AMIGA DO AMBIENTE ?

1 2 3 4 5 6 7 8 9 10

 O PORTO É UMA CIDADE POLUÍDA E BARULHENTA
  O PORTO É UMA CIDADE LIMPA E VERDE

O QUE FAZES PARA AJUDAR O MEIO AMBIENTE ?

RECICLO PAPEL, PLÁSTICO, VIDRO, ALUMÍNIO  ☐ ☐ ☐

PLANTO OS MEUS PRÓPRIOS LEGUMES, FRUTAS E ERVAS ☐ ☐ ☐

COMPRO PRODUTOS CULTIVADOS LOCALMENTE  ☐ ☐ ☐

PRATICOO O VEGETARIANISMO, COMIDA ORGÂNICA ☐ ☐ ☐

BEBO ÁGUA DA TORNEIRA ☐ ☐ ☐

ANDO A PÉ OU DE BICICLETA, E USO OS TRANSPORTES PÚBLICOS  ☐ ☐ ☐

DESLIGO DA FICHA OS APARELHOS ELECTRÓNICOS QUANDO NÃO ESTOU A UTILIZÁ-LOS  ☐ ☐ ☐

LEVO SEMPRE UM SACO COMIGO QUANDO VOU ÀS COMPRAS ☐ ☐ ☐

COSTUMA FREQUENTAR MUITAS VEZES A PRAÇA ?

O QUE GOSTA E NÃO GOSTA NA PRAÇA DOS POVEIROS ?

SE TIVESSE A OPORTUNIDADE DE MUDAR ALGO NESTA PRAÇA, O QUE SERIA ?

OBRIGADA
TENHA UM BOM DIA ! 

NAME _____
 DATE _____



BEFORE YOU GO, I

YOU A FEW QUESTIONS...


(PRAÇA DOS POVEIROS, PORTO, PORTUGAL)

ON A SCALE FROM 1-10
HOW ECO-FRIENDLY IS CITY OF PORTO ?


1 2 3 4 5 6 7 8 9 10

 PORTO IS A POLLUTED AND NOISY CITY, NOT MUCH GREEN
  PORTO IS „GREEN CITY“ CLEAN AND HEALTHY

WHAT DO YOU DO TO HELP THE ENVIRONMENT ?

RECYCLE PAPER, PLASTIC, GLASS, AND ALUMINUM CANS  ☐ ☐ ☐

GROW MY OWN VEGETABLES, FRUITS, HERBS  ☐ ☐ ☐

BUY LOCALLY GROWN PRODUCTS  ☐ ☐ ☐

EAT VEGETARIAN FOOD/ORGANIC FOOD  ☐ ☐ ☐

DRINK TAP WATER  ☐ ☐ ☐

BIKE, WALK, USE PUBLIC TRANSPORT  ☐ ☐ ☐


UNPLUG CHARGERS AND OTHER ITEMS WHEN IT'S NOT IN USE  ☐ ☐ ☐

BRING MY OWN BAG WHEN SHOPPING ☐ ☐ ☐

HOW OFTEN DO YOU COME HERE AT PRAÇA DOS POVEIROS ?


WHAT DO/DON'T YOU LIKE ABOUT PRAÇA DOS POVEIROS ?

IF YOU HAD A CHANCE TO CHANGE SOMETHING IN THIS SQUARE WHAT WOULD IT BE ?

THANKS YOU FOR YOUR TIME.
HAVE A NICE DAY ! 

An example of completed questionnaire (1)

NAME José Sérgio
DATE 12-03-2015

BEFORE YOU GO, I 

YOU A FEW QUESTIONS...
(PRAÇA DOS POVEIROS, PORTO, PORTUGAL)

ON A SCALE FROM 1-10
HOW ECO-FRIENDLY IS CITY OF PORTO ?

1 2 3 4 5 6 7 8 9 10

↻ PORTO IS A POLLUTED AND NOISY CITY, NOT MUCH GREEN

PORTO IS „GREEN CITY“ CLEAN AND HEALTHY ↻


WHAT DO YOU DO TO HELP THE ENVIRONMENT ?

	YES	NO	SOMETIMES
RECYCLE PAPER, PLASTIC, GLASS, AND ALUMINUM CANS	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
GROW MY OWN VEGETABLES, FRUITS, HERBS	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
BUY LOCALLY GROWN PRODUCTS	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
EAT VEGETARIAN FOOD/ORGANIC FOOD	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
DRINK TAP WATER	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
BIKE, WALK, USE PUBLIC TRANSPORT	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
UNPLUG CHARGERS AND OTHER ITEMS WHEN IT'S NOT IN USE	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
BRING MY OWN BAG WHEN SHOPPING	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

HOW OFTEN DO YOU COME HERE AT PRAÇA DOS POVEIROS ?
1-3 times a week


WHAT DO/DON'T YOU LIKE ABOUT PRAÇA DOS POVEIROS ?
Juntam-se diferentes tipos de pessoas

IF YOU HAD A CHANCE TO CHANGE SOMETHING IN THIS SQUARE WHAT WOULD IT BE ?
Mais espaços verdes

THANKS YOU FOR YOUR TIME,
HAVE A NICE DAY ! 

An example of completed questionnaire (2)

NOME, IDADE João 19
DATA 25-03-2015

ANTES DE SE IR EMBORA, 

TENHO ALGUMAS PERGUNTAS...


(PRAÇA DOS POVEIROS, PORTO, PORTUGAL)

NUMA ESCALA DE 1-10
A CIDADE DO PORTO É AMIGA DO AMBIENTE ?


1 2 3 4 5 6 7 8 9 10

↻ O PORTO É UMA CIDADE POLUÍDA E BARULHENTA O PORTO É UMA CIDADE LIMPA E VERDE ↻

O QUE FAZES PARA AJUDAR O MEIO AMBIENTE ?


RECICLO PAPEL, PLÁSTICO, VIDRO, ALUMÍNIO  ☒ ☐ ☐

PLANTO OS MEUS PRÓPRIOS LEGUMES, FRUTAS E ERVAS ☐ ☐ ☒

COMPRO PRODUCTOS CULTIVADOS LOCALMENTE  ☒ ☐ ☐

PRACTICO O VEGETARIANISMO, COMIDA ORGÂNICA ☐ ☒ ☐

BEBO ÁGUA DA TORNEIRA ☒ ☐ ☐

ANDO A PÉ OU DE BICICLETA, E USO OS TRANSPORTES PÚBLICOS  ☒ ☐ ☐


DESLIGO DA FICHA OS APARELHOS ELECTRÓNICOS QUANDO NÃO ESTOU A UTILIZÁ-LOS ☒ ☐ ☐

LEVO SEMPRE UM SACO COMIGO QUANDO VOU ÀS COMPRAS ☐ ☒ ☐

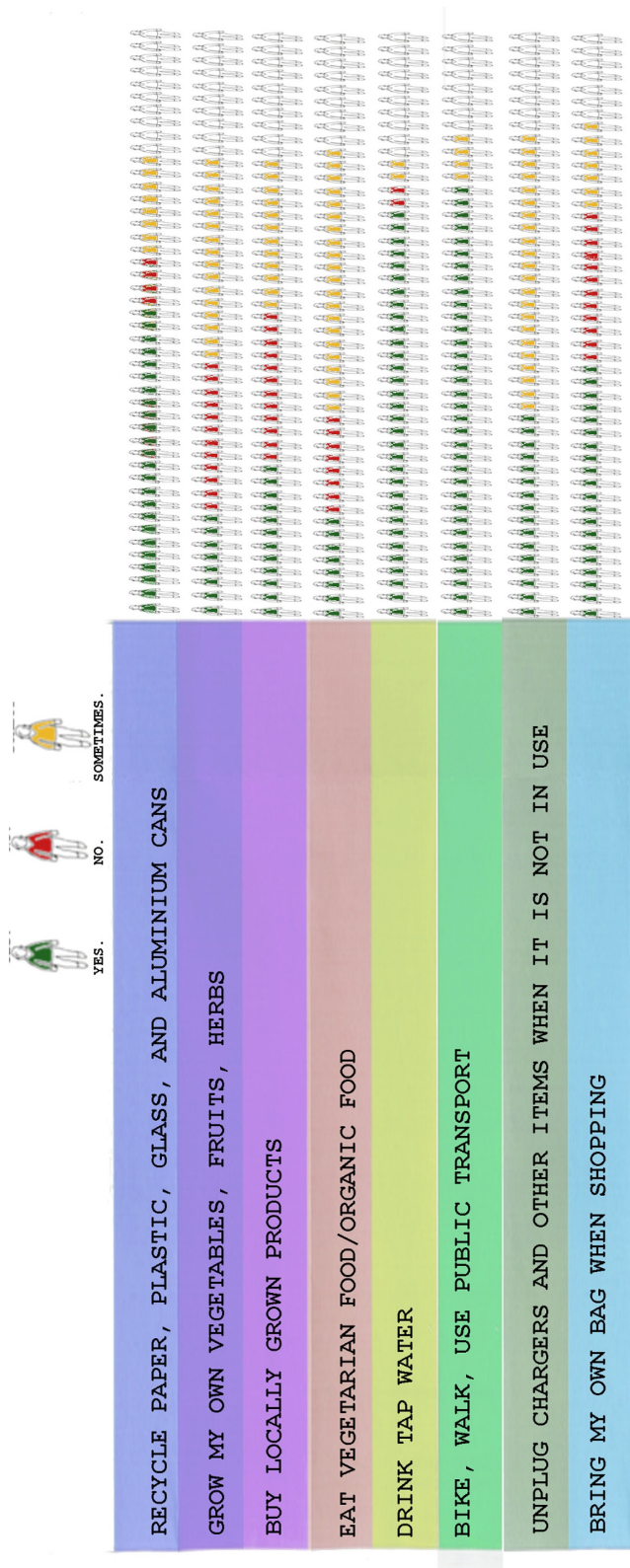
COSTUMA FREQUENTAR MUITAS VEZES A PRAÇA ?
todos os dias

O QUE GOSTA E NÃO GOSTA NA PRAÇA DOS POVEIROS ?
gosto de tudo

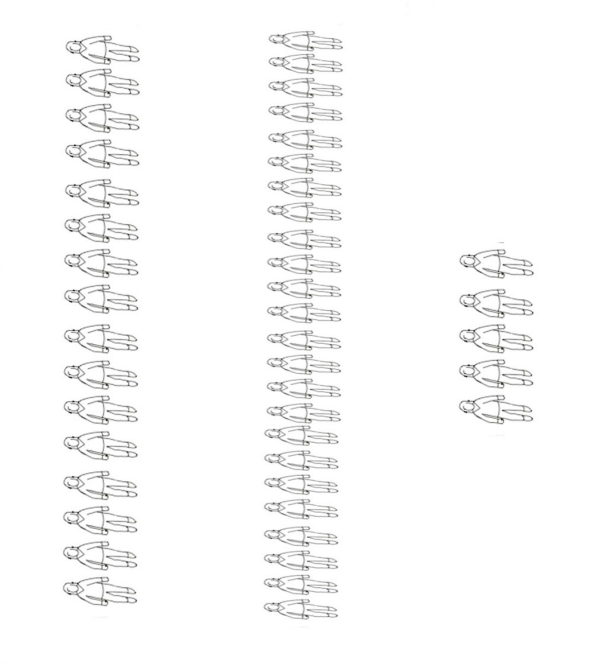
SE TIVESSE A OPORTUNIDADE DE MUDAR ALGO NESTA PRAÇA, O QUE SERIA ?
o chão em paralelo por
usar lixos para poder andar
de Skate

OBRIGADA
TENHA UM BOM DIA ! 

WHAT DO YOU DO TO HELP ENVIRONMENT?

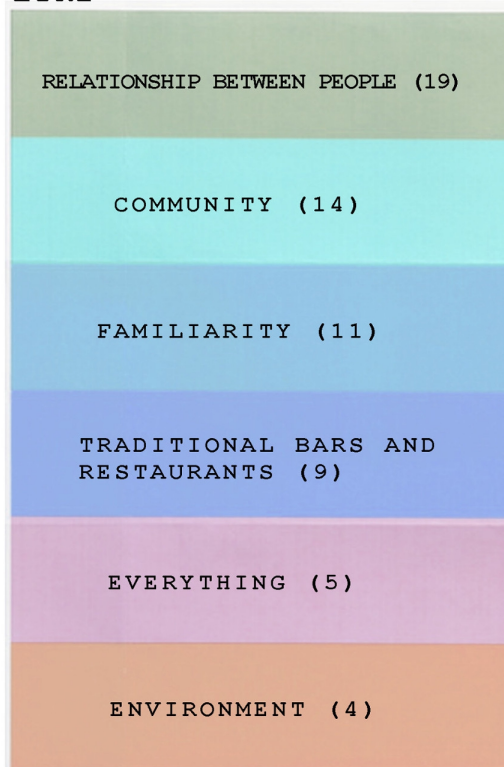


HOW OFTEN DO YOU COME HERE AT PRAÇA DOS POVEIROS?



WHAT DO/DON'T YOU LIKE ABOUT PRAÇA DOS POVEIROS?

LIKE



DON'T LIKE



IF YOU HAD A CHANCE TO CHANGE SOMETHING IN THIS SQUARE,
WHAT WOULD IT BE?

